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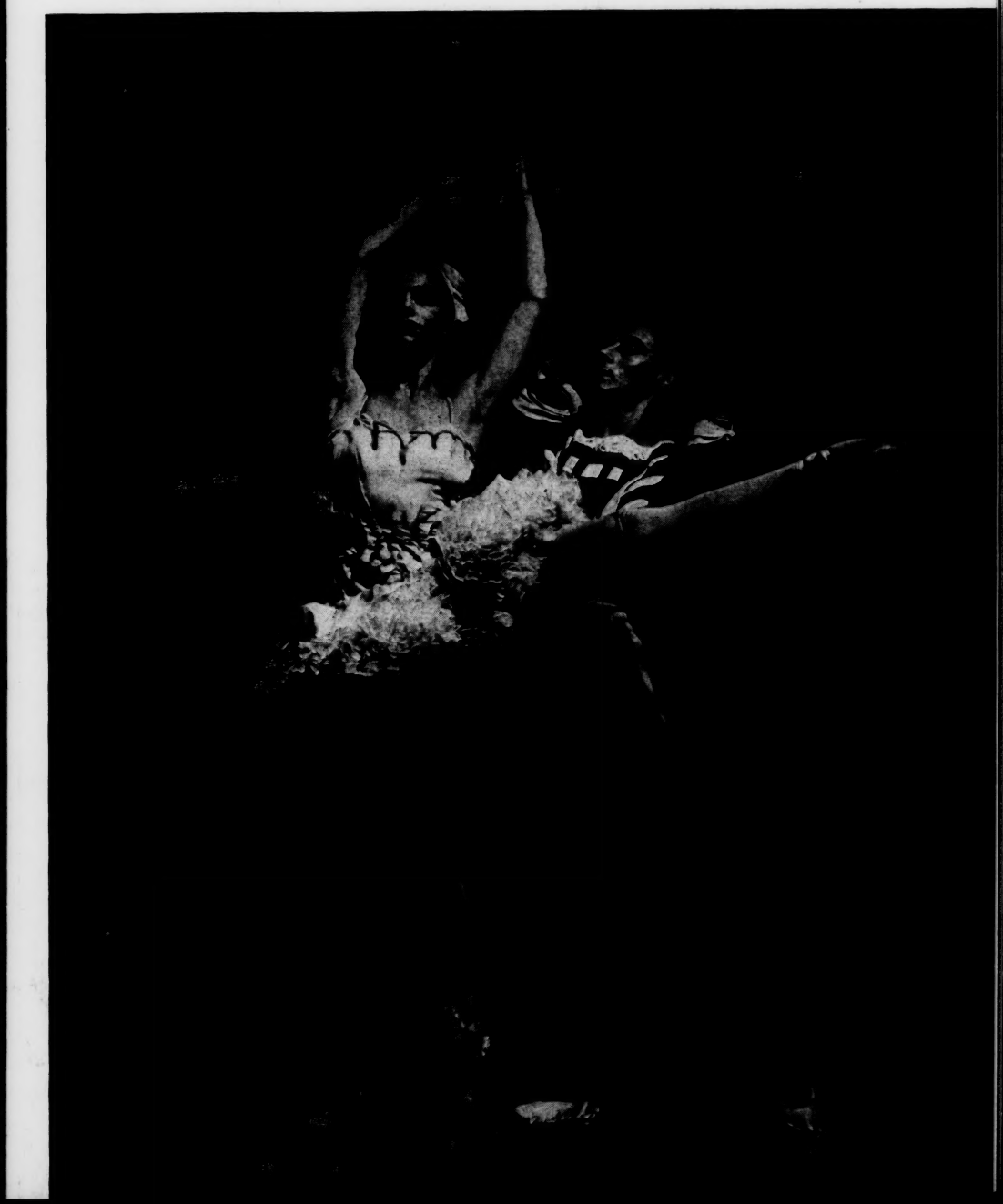

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Dear Miss Howard:

THE AMERICAN DANCER MAGAZINE has been a university training for me and I for one am thankful for it. I enjoy every issue and read it from the first to the last page. Also your *Summing Up* tells so much in such a little space. Thanks to "Name Withheld" for the "Business End." I will be patiently waiting for the series. I am in business for the past seven years as you will note it was the at the height of the depression and it sure was a hard climb for me from high school to a business of which I knew so little. I'm positive that if some of the older teachers would give us younger ones a series of articles it would eliminate many a heartache and headache. It would also


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furnish a deeper bond among the older and younger teachers which is so necessary in our world today.

With best wishes for your magazine, I remain, Sincerely,

VIRGINIA RATCHEK,
Chicago, Ill.

•

Dear Miss Howard:

May I say THE AMERICAN DANCER was certainly up to par this month . . . Your article *Summing Up* was what we teachers need. (A bit of waking up.) Your magazine can mean so much to us—let's have more scoldings. Also, rather than just "late" news of the dance world let's have *more* educational articles. Especially after knowing how the dance in public schools (also government projects) is going to eventually change things for the private studio teacher we need more of the articles of the modern and creative dance. I, myself, am a ballet enthusiast but feel that I *must* become more acquainted with the modern dance and would like to read more about it in your magazine.

JANET WHITE SALLEY,
Attleboro, Mass.

*NOTE: Reader Salley's response to our "scolding" is gratifying, not because she agreed with us but because she turns the tables and gives us a little constructive criticism too.*

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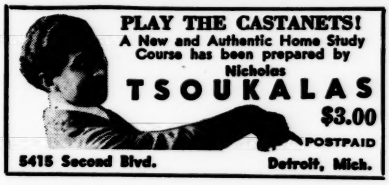


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# The American DANCER

*Editor* ▪ RUTH ELEANOR HOWARD ▪ *Publisher*

**MARCH**

**1941**

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*On the Cover—*

NANA GOLLNER *and* ANTON DOLIN
*currently starred in the Ballet Theatre Production*
*—Paul Garrison*

*To the Right—*

CATHERINE LITTLEFIELD
*now on tour with her Littlefield-Philadelphia Ballet.*

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# Summing Up

by

**RUTH ELEANOR HOWARD**

It is easy enough to generalize about the fibre of any group of people . . . to speculate on how their minds work and what they will do under a given set of circumstances. Many have engaged in this pastime in relation to the dance profession for some time. Are they people who are big or little in stature as the real worth of a person is measured? Are they indifferent to any but their own good? Do they live in an isolated world which is never penetrated by others? Are they the remnants of a vanishing group, victims of their own shut-in-ness who never hear the cries of those who would reach them? These are the questions I have heard mulled over again and again.

■

Recently we have had an enlightening and heartwarming example of the stuff of which dance teachers are made . . . they have been put to the test and *they have not been found wanting*. In response to an appeal for financial assistance for a member who has served the profession faithfully and well for many years, contributions came from all over the country with amazing speed and generosity. "I have been ill myself these past few months and unable to teach, but this little bit must go to repay the profession's debt to one who has given so much" . . . "I am sitting at my dear husband's deathbed (the doctors say he cannot live beyond the day) and so you can understand that while my heart goes out to a needy colleague, I do not have the funds with which to send more than the enclosed." . . . "All that I have earned I owe to my first teacher. The least that I can do is to share now." This is the text of the messages that have come pouring in.

■

The letters have been as revealing as they are heartwarming. They show the dance teacher to be essentially an artist, warmly responsive to an emotional crisis and generous to a fault, but, more than that, to be instinctively a public servant . . . serving a profession that serves others, never thinking of it as a personal institution for only the individual's gain but looking upon it as a trust vested in one for the good of many. It is significant that not one of all the letters received spoke of *"my"* profession—it is always *"our"* profession!

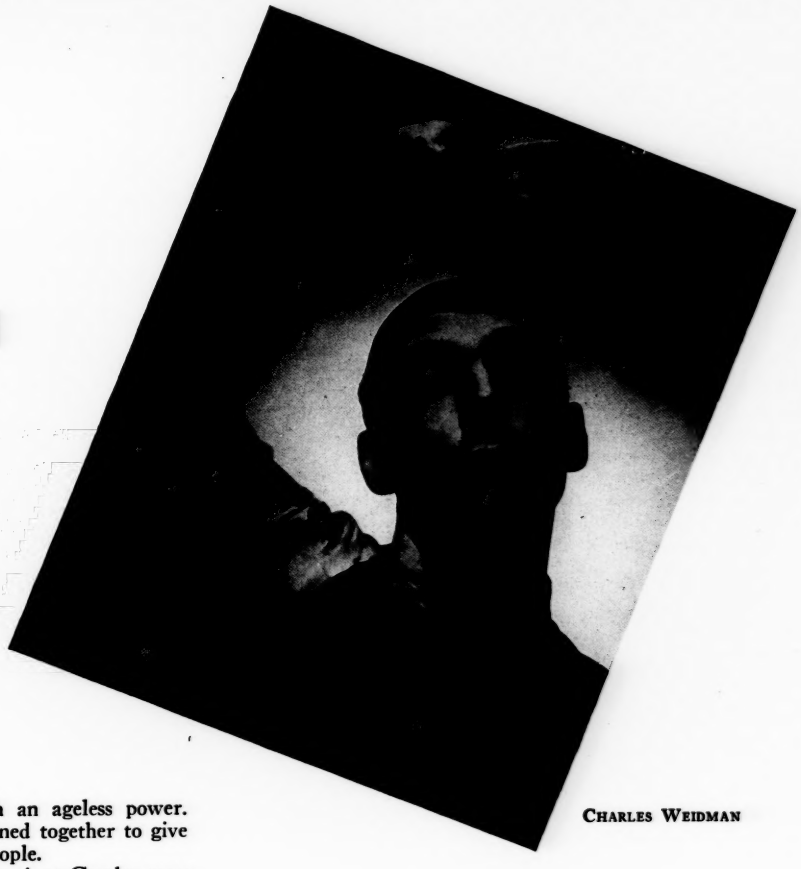
■

And so we know that the *spirit* is there. All that remains to be desired is an urge on the part of the teachers themselves to make the public accept the profession in the way that they, themselves, see it. In other words, now we know that as people they are worthy of the profession they represent. We could only wish for all to respond to the need of the group as readily as to the individual's need. For so long I have cried "unite" that it is fast becoming a call of "wolf", and I often fear that it falls on deafened ears, but even at this risk, I say once again—if every dance teacher would put his shoulder to the wheel for the expansion of the profession as he has for the comfort of an individual, we could easily accomplish our goal: More dance lessons for more pupils given by *qualified* teachers.

# FLIGHTS BEYOND THE HORIZON

*with* **CHARLES WEIDMAN**

**by HENRIETTE BASSOE**



CHARLES WEIDMAN

"Theatre" is a profound word with an ageless power. For, in the theatre, all the arts have joined together to give emotional and spiritual exaltation to people.

Twenty-five hundred years ago, the ancient Greeks were skilled in balancing their productions with the works of all the arts. Beautiful movements, inspiring music, poetic words, and glorious colors were cultured and woven into the fabric of dramatic stories.

Since that age, there have been various periods when the arts separated to develop new techniques and inventions. Music lovers sponsored the Opera. Dance addicts fostered the ballet. Worshippers of the Spoken Word felt no need for movement or music. Scenic artists submerged the actors in brilliant and distracting colors.

Fortunately for us, we are living in an era when "Theatre" is in the ascent. Time has carried us past the stages of sickishly sweet sentimentalism, the cynically bitter realism and the undisciplined expressionism.

We draw closer to the portraying of truth in a manner which is minus romantic camouflage and which is also unscarred by stark treatment.

Charles Weidman, a loyal son of the theatre, has used his medium—the modern dance—to give a firmer impact to the performance of large productions similar to *As Thousands Cheer*.

He is a crusader in the cause of modern dance and its place in the modern theatre. It is inevitable that the modern dance should take a serviceable place in the theatre for, as John Martin says: "The dance . . . has no time for sensuous dallyings and ornamentation; it abstracts its material to the most pungent essences and presents it sparsely and directly. Such a method is eminently in accord with the simplicity of the characteristic American background. . . . When it grows from genuinely creative sources, the dance in these terms is capable of achieving heroic stature."

It has taken years for Charles Weidman to develop an American dance technique which is so wide in emotional range that it can serve to project any of the emotional overtones required in a production.

To find this technique, he felt it necessary to isolate the dance from the theatre for a time to give movement a chance to test its ability to be effective on its own. Such a purging was healthy. It resulted in the dancers aiming for higher leaps, stronger bends and body pulls, faster and more varied running rhythms and continuity of movement on a planned theme. The dance became compelling in movement even though it was stripped of the backing of music, costumes and stage settings. The pure dance was capable of effecting the spectator on its own.

Then, back to the theatre, Charles Weidman turned for music, lights, colorful costumes, dramatic themes and even poetry.

He was satisfied that the modern dance had been tried and tested for a new strength and power that would grow to any height our future theatre may demand.

Movement has such unsurpassable qualities of its own, that, although it can share the responsibility of a large theatrical production, it also can be a beautiful work of art itself.

American modern dance is a dynamic art. It can say tremendous things with satire, declaration or denunciation. Charles Weidman's "Lynch-Town" was a drama-dance of

(*Continued on page* 32)

# Give them TWIRLING with their TAPPING

*by* **DOLORES MAGWOOD**

*Illustrations by* **EVELYN CAROLL**

HAVE you thought of adding baton twirling to your tap dancing classes? If not, then you owe it to yourself and your pupils to consider seriously the adoption of this very old art that is now streamlined and fits in harmoniously with the dance education of the day.

Baton twirling has increased in popularity by leaps and bounds during the past three years and the only retarding factor in its progress is the dearth of competent and qualified teachers. In order for a teacher to succeed in this new work she must above all be able to carefully and completely analyze the fundamentals of twirling and to have more than ordinary mastery of the psychology of teaching. The teacher can with patience and practice master in a short time some of the more spectacular and fascinating "tricks" that sell the idea to the child and then to the mother. "The hand is faster than the eye" and in baton twirling, the first question is one of curiosity—How is it done? Interest from the start on the part of the pupil and the mother, what more could the teacher hope for?

You may ask, why should I as a dancing teacher add just one more course to an already crowded curriculum? Baton twirling is closely related to tap dancing in that it correlates mental and physical coordination, it is a definite rhythm exercise, it is a better posture builder, and the gradual mastery of the simpler rudiments by the pupil is a powerful stimulus in building up that ever increasing necessity, "self confidence" in the child of today.

Having mastered several fundamental exercises a group of ninety of my pupils ranging in ages from two and a half to eighteen years, did a baton twirling routine and also twirled and tapped simultaneously in our closing revue last season. Its popularity is attested by the ever increasing demand for this training, and both the parent and the pupil recognize this need.

The art of baton twirling can be mastered by any child or adult but some children are more apt than others, due in part to constant and thoughtful practice and interest stimulated by observing the drum majors seen in the city parades and in the school bands. These pupils were soon taught to twirl two batons and were able to perform two separate tricks at the same time, one with each baton. What could be better for the child's mental coordination?

The secret of twirling a baton lies in developing a sense of rhythm. Counting each move is very essential in doing a group precision routine. The baton break may be compared to that of a buck time step. There is but one standard break and several other variations. The dancing teacher can perform and teach the rudiments with remarkable ease.

After teaching baton twirling to all my classes during the past three years, I have found that the absolute minimum time of fifteen minutes is necessary for baton instruction and drilling. The general improvement in posture of each individual is very noticeable. Shoulders no longer slope, heads are held high, knees are raised and toes are pointed as the class marches around the studio. Mothers are delighted, particularly with the adolescent girl who has tried to acquire the "Sub Deb" posture with chest in and head protruding forward.

Baton twirling exercises develop the arm and finger muscles, helpful indeed in teaching the child acrobatics. The piano teachers have often remarked about the suppleness of the children's fingers and the kindergarten teachers have admitted that because of the muscle control involved that the tiny tots starting in school were better equipped to do their hand work.

Practice of course is very essential to both the teacher and pupil, and with a well balanced baton fitted to each individual child according to the arm length and the size of the fingers and hand. The point of balance of a good baton for beginners is just above its center. For practice, a baton with a sponge rubber top and a protective rubber ferrule for the opposite end, is a safeguard for serious accidents during class-work. A baton thus fitted is less annoying to the parent and the teacher. For novelty numbers in recitals and revues, we use batons with various colored lighted bulbs and luminous paint on the balls and ferrules.

The method of instruction which I have developed and use successfully starts in exercises designed to limber the wrist. The baton is held away from the body at arm's length with the ball on top, the thumb and the forefinger hold the baton at the point of balance. On "count 1" turn the palm of the hand down with all fingers on the baton, on "count 2" turn the palm of the hand up and allow the ball end of baton to move to the right between the thumb and the forefinger. The thumb, incidentally, plays a very important part in spinning and propelling the baton. Mastery

(*Continued on page* 31)

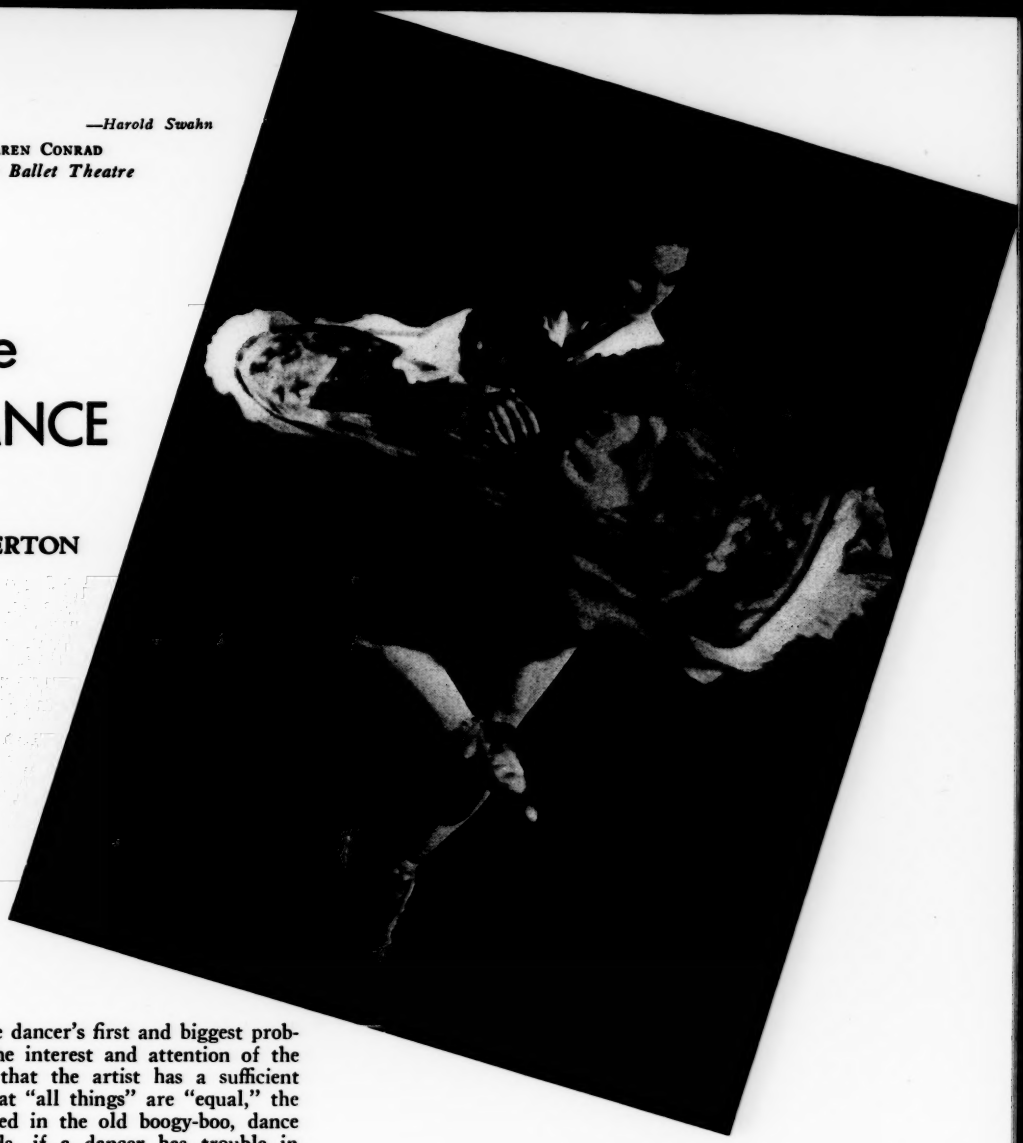
—*Harold Swahn*

KAREN CONRAD
*of the Ballet Theatre*

# JOY and the DANCE

*by*

**HOWARD H. EDGERTON**



TODAY, as always, the dancer's first and biggest problem is how to hold the interest and attention of the audience. Assuming that the artist has a sufficient and ready technique, and that "all things" are "equal," the solution is inevitably cornered in the old boogy-boo, dance motivation. In other words, if a dancer has trouble in "convincing" his audience, he had best go back to the fundamentals of his art and take his routine apart carefully and critically.

Webster defines art, under one heading, as "an occupation having to do with the theory or practice of taste in the expression of beauty in form, color, sound, speech or movement." The universal connotation or understanding of the word "beauty" is perfection. Likewise, perfection is generally admitted to result from the union of what is good and what is true.

Now, if there is, in the human makeup, one emotion which partakes more thoroughly or naturally of these elements of beauty, or creates it more satisfyingly, than all others, that emotion is joy.

From this we postulate that the dance, if it is art, must be beautiful; that this beauty is best portrayed through what is good, or lovely, and true, or rational; that the least common multiple of loveliness and rationality is joy or one of its related emotions such as love, exultation, triumph, courage, worship, aspiration, or coquetry, humor, gayety and playfulness.

In the last analysis the ballet is the essence of the dance; we begin with it and we end with it, and it should be the basis of all technique. It is a significant fact that the choreography of the ballet is redundant with movements that can be interpreted in no way other than as joyful or indicative of similar inspiration. Imagine, for instance, a sorrowful interpretation of the *entrechat-quatre* or simple *battement,* or a doleful *pirouette!* There is hardly a temps in the whole repertoire which does not shriek with gladness. This should indicate to the skeptical mind that, although genius can educe great variety from rhythmic movement, *the basic emotion of the dance is joy.*

For uncounted ages the dance has meant, first of all, an expression of gayety, gladness, or gratitude. Almost without exception the Biblical references to dancing imply these kindred emotions or ideations, and today the lay mind so construes such phrases.

A sure way to "lose" the audience is to attempt, in recital, some obscure portrayal and strip the dance to a great extent of one or more of its potent elements. Such performances, even under expert handling at times, are apt to degenerate into mere posturing or miming, not invariably clear in meaning. Yet the majority of newly-fledged artists and almost all professionals include such numbers on programs meant for the average audience.

(*Continued on page* 31)

THOMAS GRAHAM, *of Dublin*

# An IRISHMAN discusses The RUMBA

*by*

**DOROTHY NORMAN CROPPER**

QUITE unexpectedly I heard Mr. Thomas A. Graham of Dublin say to a group of teachers at a dance lecture "the basic rhythm of rumba is *1 2 3 4* 5 6 *7* 8 and the best way to teach it to a pupil is to have him beat it out with his hands—the left on 1, 4 and 7 and the right on 2, 3, 5, 6, and 8."

Here was good news indeed. Mr. Graham then went on to show how these eight rhythm sounds took place in the two beats of every bar. Of course musicians have understood this 1, 4, 7 accent of rumba for years, but how many teachers understand it? As you may suspect by now Mr. Graham has had considerable musical education and it ranges from drummer (and later pianist) in his father's dance school orchestra, to study with the famous Bach interpreter, Claude Biggs, at the Royal Irish Academy. His thorough grasp of dance rhythms led me to question him about the rumba in Great Britain, or rather, the lack of it. The following is the result.

My first inquiry was as to why the rumba has not become popular and his response was, "I believe that we in Great Britain and Ireland are temperamentally unsuited to the Latin rhythms. While they are followed instinctively by Latins they must be laboriously learned by us. I do feel, however, that considerably more progress would have been made with rumba had the teachers arranged an effective intelligible method of teaching it. The efforts of the leading British teaching associations in this connection were pitifully ineffective. In consequence the rank and file teacher could not pass it on to the man in the street. Also, with rare exceptions, musicians were unable to interpret the music and those who did make the effort apparently thought they had achieved success when they could hammer out the basic rhythm. No regard whatever was made for tone colors in the instrumentation when the arrangements were being scored."

In other words, the teaching and music angles were both to blame. In questions dealing with the teaching I found to my utter amazement that beginners were taught to do the "square" to quickstep music! Why, no one seems to know, but Mr. Graham is inclined to feel it had a commercial aspect, inasmuch as people wanted to learn rumba (because of its fascinating rhythm) and there was no teaching method. As is the case in all British dancing the steps are divided into "quick" and "slow" rather than their numerical counts but this does not affect their values in the least; it's merely a different method of counting.

For a man who has never been out of the British Isles to have, as Mr. Graham has, a thorough understanding and appreciation of rumba is something of a revelation. In certain respects his ideas coincide with mine (and this of course suggests to me that he must be exceptionally brilliant!). For example, when asked about the basic movements of rumba, steps, etc., he said, "The correct movements in rumba are those that will synchronize with the rhythm. Pattern of steps can be of little consequence though due regard must be paid to pictorial effect." ('Tain't what you do, it's the way that you do it—remind me to sue the composer of that for stealing my idea, will you?)

From the musical point of view, where Mr. Graham learned rumba by studying the scores, he feels that, lacking the correct instrumentation, the best effects can be obtained by piano, muted trumpet and rhythm section. He knows of no bands in Great Britain that specialize in Latin music and deplores the fact that the correct rhythm here and there and a marracas or two are supposed to mean that an orchestra is playing rumba.

In Great Britain there are medal tests (bronze, silver and gold) for all types of dancing and Mr. Graham thinks a pupil should be of silver medal standard before attempting to learn rumba. You see, the Imperial Society acknowledges four so-called "standard dances," quickstep, waltz, slow foxtrot and tango but as the rhythm of rumba is not included in any of these, the poor rumba is shut out of the dance family circle and can only force its way in here and there. While Mr. Graham does not judge the value of a new dance by Imperial Society standards he says that in the technique of the "standard dances" one must bow to their findings for the purpose of examinations. That a British teaching organization is incapable of standardizing a foreign dance is proved by their efforts with the rumba but it seems to me a very simple answer would be to dance the rumba as it is and not attempt to make it conform to British standards!

The three obstacles in the way of rumba are, according to Mr. Graham, (1) temperament (2) lack of rumba bands and (3) the fact that in attempting to standardize rumba the effects on which the success of the dance depends are either eliminated or destroyed. "Steps are never as important as interpretation—the first is merely a vehicle for the second," concluded Mr. Graham, and I am sure you know how thoroughly I agree on that score.

# The WELL DRESSED DANCER

*by* **MARGERY LUCE**

PLACE: The Third Annual Exhibition of Theatrical Costume Designs.

TIME: March ninth to the twenty-second.

SUBJECT: Executed by over fifty important designers, costume designs for every field of entertainment . . . ballet, theatre, opera, pageants, ice carnivals, night club shows, and even circuses!

PRESENTATION: Sketches and original costumes.

EXAMPLES: On this page . . . reading from left to right, and top to bottom . . . . A, B, C, D.

A. The charming Little Boy costume for the Ballet Theatre's Great American Goof was created by versatile Boris Aaronson (painter, and scenic designer, as well as costume designer). Mr. Aaronson will do the costumes for the new Clifford Odet play with Sylvia Sidney, to be presented by the Group Theatre.

B. The Motleys: Three English girls, whose hobby was design,
Two came to America, the other stayed behind.

Margaret Harris and Sophia Denina, two of this talented trio, came to this country in answer to a call from Vivian Leigh and Lawrence Olivier to do costumes for *Romeo and Juliet*. They are again busy with Catherine Cornell's wardrobe for *Doctor's Dilemna*. In the meantime, they've found time to do this superb costume worn by the Religious Virgin, (Agnes DeMille) in the Ballet Theatre presentation of *Three Virgins and a Devil*. The dress, of scarlet red jersey, interestingly enough, is trimmed with pale blue flames, black cuffs, and a black neck inset which reveals an unusual treatment of the cross design. The headdress consists of a veil pinned on to a plait of hair. We couldn't find out which of the Motleys is responsible for this sketch, for they explain that they collaborate. We have visions of Margaret, poised with a scarlet tipped brush in her hand, saying to Sophia, carefully applying the last touches to the blue flame, "It's my turn now."

C. The cowboy sketch for *Hold on to Your Hats* was conceived by the talented Raoul Pené du Bois. This particular design, one of a series of three in the wild and woolly West motif, calls for suede and leather pants, an exaggerated (real) Stetson hat, lavender silk embroidered dots on green wool shirt, and much leather and silver adornment.

D. Mabel Johnston, the unbelievably energetic chairman of this group, presented the very Frenchy chorus girl costume, along with others, to Ed Wynn for his recent Broadway success. Miss Johnston, whose hat designs will practically monopolize the millinery situation at the exhibit, is much perturbed by rumors that Mayor La Guardia will receive an invitation to attend the affair . . . and to express his views on the creations!

# DANCE EVENTS REVIEWED

*by* **ALBERTINA VITAK**

ORIGINAL BALLET RUSSE, *Fifty-first Street Theatre, January* 11.

One of the most interesting new works of the season (a first chance at choreography by an already well known dancer is always interesting) was presented at the end of the company's long New York engagement. This engagement was, by the way, the longest so far enjoyed by any ballet company. The work, *Quest* (formerly known as *Etude*), was by Nina Verchinina who also danced the leading part assisted by a small group of girls.

The choreography was, as a whole, clear cut in design. It is purely decorative, free-modern in style though there is an undertone of feeling (Quest, you know!) just to place it one step removed from the abstract. It cannot be said to be a great or important work but it is, in what it attempts, very successful. It has portions of beauty such as one or two of the tableau-like poses and some of Miss Verchinina's complicated theatrical entrances. It has consistency of style and development, even almost to a point of monotony at times. But at all times it is effective and is very well aided by the fine lighting, which this company has featured this season, and by the strong colors (black, white and vivid scarlets) of the costumes which add force if not always meaning to the picture.

The Ballet is really not one to judge Miss Verchinina's total ability as choreographer though she certainly knows how to present herself to advantage. It would be my guess she could arrange equally well for others.

Since the Ballet is in somewhat of a heroic or ecstatic mood, which automatically gives tension and force to the movement, Miss Verchinina's dancing was much better than her recent appearance with the company. Miss Verchinina is definitely a distinctive personality and a dancer of merit, originality and very striking appearance. She should, nevertheless, seek to add more variety to her movement or to any Ballet she arranges. With her excellent sense of line she should encounter no difficulty in inventing a few new steps besides the sort of lunge into deep *plié* which is the foundation of practically all her steps. As it is, she dances, or moves, in only this one sort of swooping fashion—certainly limiting and which, no doubt, accounts for her too few appearances.

The ballet corps was adequate to the demands of posing, more or less, as a background for Miss Verchinina's more mobile role. The general mood of beatification was in keeping with the Bach music and especially with the organ accompaniment. The latter was the biggest innovation of all, playing prominently in the orchestration and entirely in the pauses between the three scenes. It was perhaps, on last thought, the most effective idea of the whole Ballet. Much excellent music is written especially for organ and the field might very profitably be explored by other dancers.

•

Tamara Toumanova in *Swan Lake* did multiple *pirouettes* and her leg was "way up there somewhere" in the numerous *arabesques* of the role. And, of course, she is pictorially perfect for the part, but purely classic style is not her forte. She is much more suited to "modern ballet" (see *Balustrade* below).

(*Continued on page* 15)

*—Cosmo-Sileo*

ROMAN JASINSKY, TATIANA LESKOVA, PAUL PETROFF *and* MARINA SVETLOVA *in Balustrade, the sensational new Balanchine Ballet in the repertoire of the de Basil Ballet Russe*

If *Francesca Da Rimini* has not undergone many changes—which I'd be willing to wager it has—it has so improved through repeated performance that it impressed much more favorably than did its premiere several seasons ago. It has lost the jumbled mass of movement look and the characters stand out clearly in effective dramatic sequences.

Lubov Tchernicheva was a lovely Francesca. Dimitri Rostoff, who has turned in many wonderful character portrayals this season, was a convincing and sinister Malatesta and Paul Petroff, who is always good in romantic roles, was the handsome brother Paolo. More care should be used in casting Tamara Grigorieva who was not right for Guinevere. Roman Jasinsky and Anna Leontieva danced their roles creditably.

•

As a final offering—and one which turned out to be both novel and exciting—the world premiere of *Balustrade* by Georges Balanchine to Igor Stravinsky's Concerto for Violin and Orchestra (with Stravinsky himself conducting) was presented January 22. Apparently the title was inspired by the low white balustrade in the background which, with two small trees, comprised the décor, as the Ballet is in "all out" abstract super-Balanchine style. And by super, I mean that Balanchine has concocted more original and bizarre poses, angles, jazz or situations in which to tangle, twist and jerk his dancers into more fascinating, interesting and distinctly amusing contortions than ever before. There is an adagio *pas de trois* that is simply stunning in its weird designs of arms and legs, especially legs. Only occasionally is an *arabesque* or some familiar step recognizable.

The steady beat or insistent rhythm of Stravinsky's style helps to build intensity. All the odd little umpa-umpas of the music are echoed in some quirk or jump. So closely do Balanchine's ideas follow the music that the two are almost interchangeable. The finale could be more unusual and, no doubt, will be worked over as it did not seem quite finished. Also the many ragged spots in the corps de ballet's execution will no doubt vanish after more rehearsals and performances. In fact they did very well considering that this combination of Balanchine and Stravinsky(!) was done in two or three weeks. The soloists danced very well. Marina Svetlova was outstanding. She moves well, has a marvelous *arabesque* and is strong technically. Tatiana Leskova, Sonia Orlova, Irina Zarova, Paul Petroff and Roman Jasinsky all had leading roles and acquitted themselves with honor. But Tamara Toumanova was really thrilling. She, perhaps, more than any other dancer I can think of, is the perfect exponent of Balanchine's choreographic inventions. And her rhythm in all the complicated gyrations was amazing. Her becoming showy black costume, elaborately decorated with rhinestones even to the gloves and ballet shoes, added zip. Some of the other costumes were slightly fussy and at times obscured the lines (or wiggles) but were in one sense effectively appropriate to the neurotic quality of the Ballet. If some of Balanchine's works can be described as nervous, then this one is a nervous breakdown. I am certain that it will not become immortal but for the present, anyway, I want to see it again and again. It has no message, no solving of mankind's problems. It is just pure super-brilliant theatre. It deserved even more cheering than it received and that was quite a lot. Super bravo for Balanchine!

NANA GOLLNER *and* ANTONY TUDOR *in Gala Performance, new this season in the repertory of the Ballet Theatre*

METROPOLITAN OPERA BALLET, *Lakme, Jauary* 15.

Opera Ballets are unfortunately too often regarded by some of the opera public as a sort of necessary evil. But this sentiment was far from possible in the case of, for instance, *Lakme,* as performed by the Metropolitan Opera Ballet which is under the direction of Boris Romanoff. The slender plot of *Lakme* provides very little action so that the stage picture is often static except for the action provided by the dancers whether in the actual dances or the many bits (dance movement and not just "mob scenes") that are an integral part of the scene and story.

The big Ballet scene at the opening of the second act was colorful and well arranged in relation to the stage space. But it must be said these "Hindu" dances were *very* much more balletic than authentic in style, particularly Grant Mouradoff's part, though the general effect was perhaps sufficiently oriental in relation to the style of the opera. Each of the soloists danced in a different style that was an attempt, of questionable artistry, to give variety to the whole. Costuming was much better than usual. A few lapses between dancers and music were obviously the fault of the conductor who apparently was not even watching his stage.

However, too little is heard of the dancers here at the opera. The soloists are well known names, Ruthanna Boris, Lillian Moore, Nonna Montes and Grant Mouradoff and also, there are among the ballet corps many fine dancers. On this occasion the eight girls in red did especially good work.

•

ANGNA ENTERS, *Dance Theatre, YMHA, January* 19.

Angna Enters' talents are so varied she is not really only a dancer. In fact, though her work was originally based on dance, the movement now is seldom actual dancing. She is more truly a mime or an actress who can dance a little. Her best numbers are not dances at all but dramatic studies. However, whether dances or whatever, Miss Enters' theatre sense and dramatic ability holds an audience completely in her grip. Such deeply moving numbers as the second part of *Time on My Hands, End of a World,* or the magnificent *Aphrodisiac—Green Hour* were done almost entirely while seated in a chair and consisted of commonplace every day gestures which, while they told volumes about the character being portrayed, are not dancing. The latter number, incidentally, is the inspiration for a full length motion picture which is soon to be produced with Miss Enters portraying this figure of the Paris streets. I, for one, am looking forward to seeing it.

I also enjoy Miss Enters' comedy numbers. But although they reveal her uncanny powers of observation and penetration they are sometimes a trifle more obvious. Miss Enters has now cleverly found a way to introduce her painting into her stage work. *Life of an Artist,* or some such title, goes a step further—it isn't even acting! Miss Enters merely gets out on the stage with an easel and has fun with some brushes and oils. Clever show woman!

•

MARTHA GRAHAM, *Mansfield Theatre, January* 20.

The two new works by Martha Graham, new to New York, were those introduced last summer at the Bennington Festival. The first, *El Penitente,* is based, but without actual relationship, to the practices of a sect, the Pentitentes, that believe in purification of sin through severe penance. It would seem to be a wonderful subject for dance material but this conception turned out to be an unsolved jig-saw puzzle of fragmentary passages of movement (some very beautiful) dependant upon a great many properties and a great many changes of costume accessories, such as various veils and what-nots to be draped over or worn by Miss Graham, or such as a somewhat cubistic mask by Isamu Noguchi of Christ's

(*Continued on page* 26)

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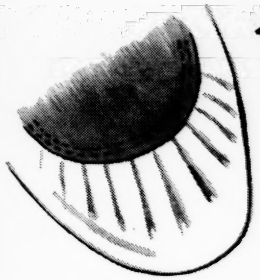

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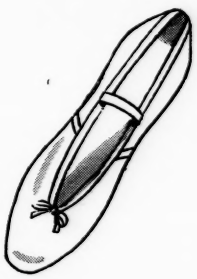

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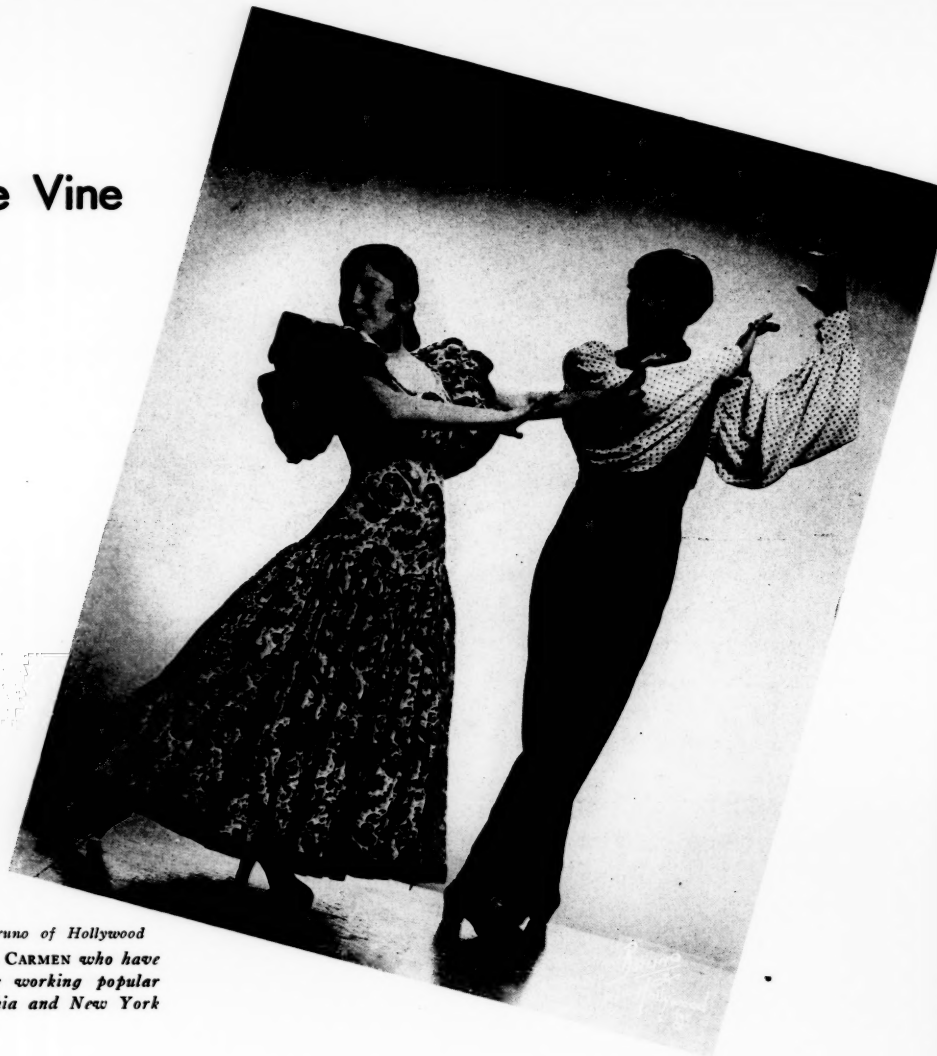
# Via the Grape Vine

*by* **VERITAS**



*—Bruno of Hollywood*

JOSE VEGA *and* MARIA DEL CARMEN *who have recently teamed and are working popular night spots in Philadelphia and New York*

Raye and Naldi are the dance sensation of *Crazy With The Heat,* the musical that flopped and then got rave criticisms when taken over by Ed Sullivan the columnist who re-staged it with mostly new stars and material. . . . Those two beautiful greyhounds that appeared with such dignity in the Ballet Theatre's *Giselle* are none other than Linda and Skippy, the proud possessions of Harrison and Fischer. . . . The Sarita and her partner Tito who were booked to appear at the Statler Hotel in Detroit February 5 are definitely not the Sarita and Tito who made such a hit at the Rainbow Room in Radio City last year. It seems to be the vogue now to use names similar to other established dancers so the ladder won't seem so high. . . . Gene Kelly, dancing star of the Broadway Musical, *Pal Joey,* worked his way through college teaching dancing in Pittsburgh. . . . Freddy Wittop has again hopped off to Cuba to qualify for the U. S. quota. He has been recently appearing in concert with Argentinita under the name of Federico Rey. He's really Dutch, you know. . . . Dwight Wiman was seen backstage at a Ballet Theatre performance gathering up flowers that were presented to his daughter Anna. . . .Phoebe Wellman will take over Margaret Severen's group at Friendship House since Miss Severen stepped out. . . . Miriam Winslow and Foster Fitzsimmons are going to do a tour of South America. . . . Joe Hazen, protege of Nadja, and Juana de Laban have teamed to do club engagements. We hear they are very good. . . . Patricia Bowman and Jack Potteiger have been held over at the Copacabana through popular demand. . . . Ted Shawn is back from Florida and expects to go to South America. . . . Carolyn Hector, youngest member of the La Meri group, will do a Hawaiian and Nautch dance on the Aid to Britain program for the American Jewish Congress. . . . Demetrios Vilan spent several weeks in Reno trying to obtain a divorce from his Greek wife but Broadway called and now Demetrios is back rehearsing for Radio City's Rainbow Room with his partner, Ilsa Kevin. No divorce. . . . Tito Valdez, who appeared in the Follies Bergeres for several seasons and later in the

San Francisco Exposition where he wooed and wed his partner, is now the father of a son. . . . Xenia Zarina is in Lisbon awaiting transportation back to the United States. . . .

•

Ragini Devi, Olive and Amdur and Gordon Witt, and Clara Von Schuckmann appeared on a program presented by Ruth Eleanor Howard for the Theatre Arts Alliance in the Auditorium of the Nurses Home at New York Hospital February 16. . . . Hanya Holm will present two new compositions, *Metropolitan Daily* and *Tragic Exodus,* in her first New York concert of the season at the Mansfield Theatre, March 17. For the first time Miss Holm will include male dancers in her group. Following the New York performance the company will tour the deep south. . . . Haydee Moray, European character dancer, made her American debut at the Brooklyn Academy of Music February 15. . . . Vera Nemtchinova, who appeared in New York recently with the De Basil Ballet Russe, danced a guest performance of *Swan Lake* with the Ballet Theatre February 21. . . . An amusing incident occurred recently at the Club La Martinique while Patricia Bowman and Jack Potteiger were dancing there. In one number Miss Bowman wore black egrets in her hair much in the style of Old Vienna and several nights after Xmas they disappeared. Everyone looked suspiciously at everyone else and all the corners and crevices were searched to no avail. The day after New Year a liveried chauffeur appeared and presented Patricia with a pretentious cellophane box all tied with ribbon and containing her egrets. There was a note with it from a prominent Park Avenue dowager which read: "I just had to wear them to a New Year's party. Thank you, my dear." . . . Anne Rudolph appeared in a concert at the Goodman Theatre in Chicago February 23. . . . Audrey Costello and Jerome Andrews, who recently suffered minor accidents, are both back in the cast of *Lady In the Dark* . . . . Carmen Amaya, the Spanish Gypsy dancer whom Hurok brought to New York for a concert engagement and then didn't use, has created a sensation at the Beachcomber Club. Miss Amaya brought her entire family with her and they all appear in the floor show. She has just been signed for twenty more weeks and what publicity she's had. . . . Joan MacCracken, soloist of the Radio City Music Hall, is back again after a brief illness. . . . Edward Hedges and Howard Spurling appeared with the Lisa Gardner Ballet in Washington as guest dancers . . . John Taras and Tod Bollander are now touring with the Littlefield Ballet. . . .

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A group of Albertina Rasch girls appeared on a British war relief program at the Copley Plaza in Boston February 20. Also on the program were Irina Baranova and Paul Petroff of the De Basil Ballet Russe. . . . Incidentally, Norman Bel Geddes has been commissioned to stream-line the Barnum and Bailey Circus for the coming season and he will pattern it after the Rumba number in *Lady In The Dark* so it looks like its Madame Rasch again. . . .

—*Barbara Morgan*

ANNA SOKOLOW'S *group in one of the numbers from a program of dances by Miss* SOKOLOW *presented at the Mansfield Theatre, New York, March* 3

• NEW YORK, N. Y.—The Swoboda professional class represents an interesting cross section of Broadway hits featuring: Wana Wennerholm, June McLaren and Beth Nichols from *Lady in the Dark;* Don Meissmuller from *Panama Hattie;* Lois Girard from *Crazy with the Heat* and Florence Anys and Evelyn Rakovich from a vaudeville unit. The Swoboda Yurieva Ballet will be seen in a concert on Friday evening, March 7 in the Woman's Club of Orange. The soloist are Marthe Kruger and Dorita Imperio. •

Veronine Vestoff is seriously ill in St. Vincent's Hospital, New York, where he underwent an operation February 17. Despite the serious nature of his illness, he rallied miraculously from the operation and is said by his doctor to be a living tribute to the fine physique and stamina that dancing builds. In recognition of his more than fifty years of service to the profession letters from well wishers have been pouring in from all parts of the country.

• NEW YORK, N. Y.—Anton Dolin has established two scholarships at the Vilzak-Shollar School of Ballet for Rosine and Mylo Snyder, children of Mr. and Mrs. H. Fred Snyder. These talented children, who were born in France, were accepted four years ago by the Ballet School of the Paris Opera.

• NEW YORK, N. Y.—Guillermo Deloro is now in charge of the ballet and Spanish classes at the Jack Stanly School . . . Dacita, rhumba and conga instructress on the staff of the Stanly Studios, is appearing at La Conga. She recently closed a five month engagement at the Glass Hat in the Belmont Plaza Hotel. . . . Charles Julian, a Stanly student, is replacing Phillip Johnson, also a Stanly student, in the Hellzapoppin New York Company. Mr. Johnson is answering a conscription call. Doris Stuart is touring with the road company of Hellzapoppin.

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Recognizing the fact that student interest is stimulated more by an opportunity to see good dancing in actual performance than by any other one factor, dance teachers in various localities have recently been given an opportunity to take their pupils to see the de Basil Ballet Russe de Monte Carlo, the Ballet Theatre, or the San Francisco Opera Ballet at special student rates, through combined influence and promotion activity of such local organizations as the Chicago Association of Dancing Masters, the Dance Educators of America, Capezio, Dazian's and THE AMERICAN DANCER. The idea has already paid teachers who have availed themselves of it handsome dividends and many hundreds more are expected to cash in on it before the season ends.

# HONOR ROLL

1. *This month's honor students from the* LATHAM SCHOOL OF THE DANCE, *New London and Waterford, Conn. Left to Right, Judith McGarry, Nancy Fargo, Joan Mugovero, Beverly Blair, Beverly Marshall, Ethel Ward, Barbara Olson.* 2. PETROFF SLABY, *director of his own thriving studio in Milwaukee, Wis.* 3. *Mary Ann Trotter, pupil of the* KITTY MACDOWELL DANCE STUDIO, *Morgantown, West Virginia.* 4. *Florence and Doris Reed, talented pupils of the* DOUGHERTY SISTERS SCHOOL OF DANCING *in Chester, Pa.*

# STUDENT AND STUDIO

In describing the plan to DEA members at the one-day Christmas Session in New York's Park Central Hotel, Ben Sommers, President of Capezio, made some remarks that are worth printing for the benefit of every teacher. We present them here not only because they pay tribute to THE AMERICAN DANCER's efforts in pointing the way to the "pot of gold" which awaits every dance teacher, but because they provide food for thought which must take root in the mind of any progressive teacher.

After being introduced by DEA Secretary Tom Parson, Mr. Sommers said:

To get around to what I propose to say this afternoon, I'll use an expression common to the French in looking for a motive—"Find the Woman." The motive behind this idea —and it is not my idea because it was prompted by a teacher from Minneapolis who wrote to THE AMERICAN DANCER and was reprinted in the December, 1939, issue. Her name is Miriam C. Phillips. She wrote:

*My dear Miss Howard: In one of your summer issues you had an article on cooperative advertising. It seems to me that the big dance associations should help out more in this respect. We have Fathers Day, Mothers Day, Flower Day, Dairy Week, etc., etc. Why not Dance Week with lots of publicity on the value of dance training? The big national organizations could do a lot in this respect. Local clubs can do little, but if the CNADM and the DMA would really cooperate and advertise and educate the people to WANT dancing, then we local schools could do something. A great many of us feel that we get too little of this sort of thing from the national organizations. Often all dance material and routines isn't everything. We all enjoy your magazine so much, I try to read every bit of it, but can't always find the time.*

*Cordially,*
MIRIAM C. PHILLIPS,
*Minneapolis, Minn.*

With that thought as a base, remember the date, December, 1939 — in that same month, the year before, the motion picture "Ballerina" appeared. Most of you saw "Ballerina," but I don't know how many of you know that there was a co-sponsored promotion in connection with it, through which thousands of dance students and prospective students had their interest in dancing stimulated by seeing "Ballerina." There were special previews which you teachers from Newark and northern New Jersey no doubt remember. Unfortunately, after its 16-week run in New York, upon its release to other sections during the following spring months, many teachers could not capitalize on it as much as they wanted to because of impending recitals. Consequently, it was

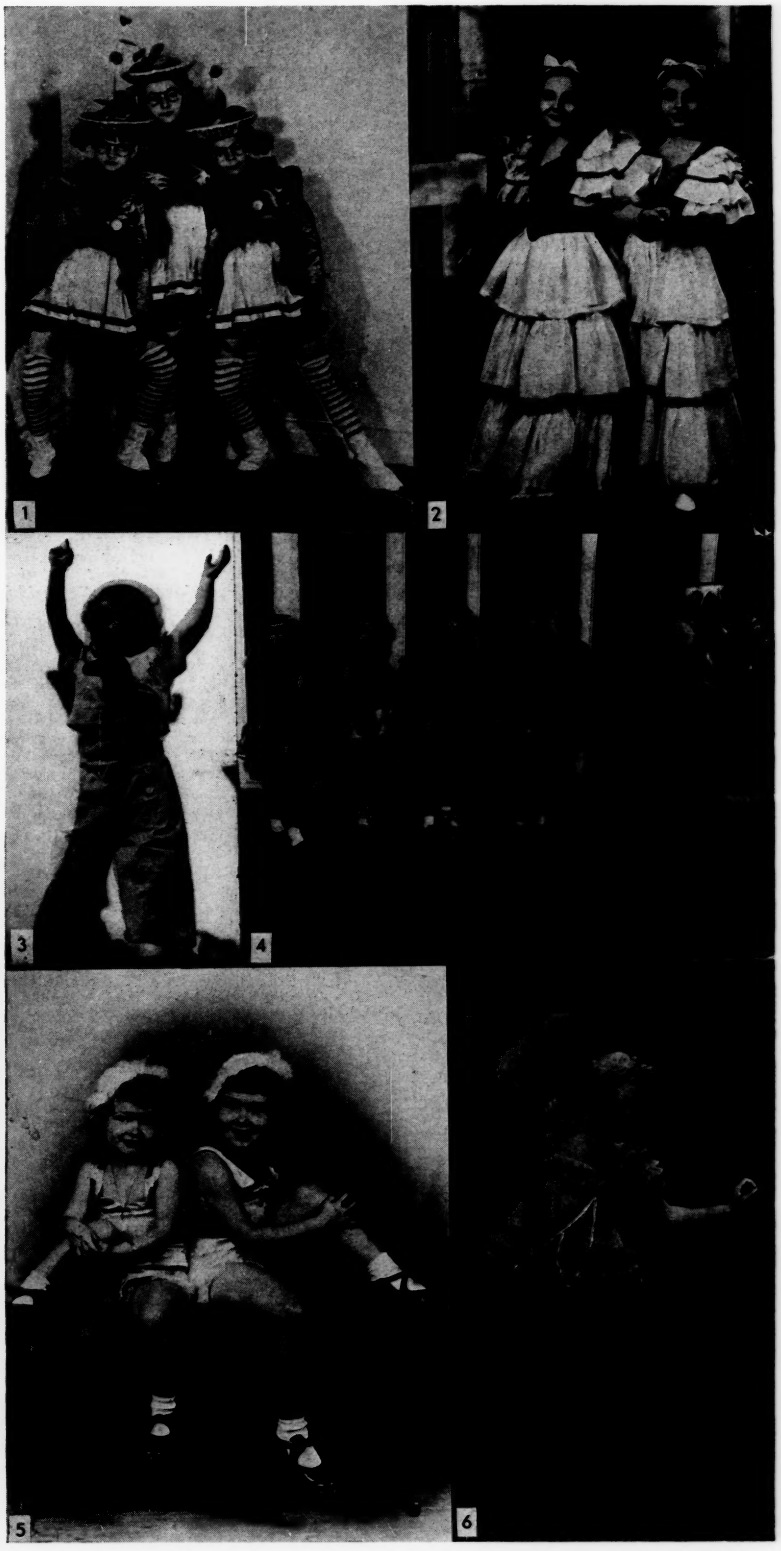
# HONOR ROLL

1. *Left to Right—The Three Queens in* PLAYMATES: *Muriel Werner, Alice Passelt, and Muriel Iseman. Pupils of* DOROTHY E. KAISER, *Glendale L. I.*
2. *Fay Pappalardo and Francis Fichera, Spanish Tap dancers. Pupils of the* LOU-ELLEN SCHOOL OF DANCING, *Phila., Pa.*
3. *Babby Slaby, 2½ year old daughter of* PETROFF SLABY, *Milwaukee, Wisc., who recently appeared before the South Shore Yacht Club.*
4. *Faye Murray, Ann Edwards, June Trolenge, Marion Malone, and Martha Lentz in a pose from* JONQUILS AND THE SPRINKLER. *Students of* ELIZABETH BRYANT COMBS DANCE STUDIO, *Nashville, Tenn. Photo—Jack Sperry.*
5. *Carol and Catherine Rocker, two and four year old sisters of the* DOROTHY BABIN DANCING SCHOOL, *New Orleans, La.*
6. *Gloria Gambuto, a tap and ballet student of* LARRY SIMONDS' MODERNISTIC STUDIOS, *Providence, R. I. Photo—Sully.*

not as successful as the four co-sponsors hoped it would be; yet considering the fact that its release came at a time known as the recession or second depression when there was a downward spiral in general business activity, we know that it was the most successful promotion ever to take place in our industry in point of numbers participating.

We, shoe people, fabric people, and you, teachers of dancing, are all in the same boat. We have much in common—we mix our social life and business life out of necessity. We shoe people and fabric people must be here to attend your meetings, conventions, etc. . . .

*David Stoddard Tiews,* 3 *year old nephew of* LILLAFRANCES VILES *as he appeared in his Pony Boy Regalia in the fourth edition of Wee Bits at the Hyde Park, Mass. Unitarian Church February* 28.



Everything "We"—meaning you and we—tackle must of necessity have one thought in mind, namely: to create more interest in dancing so that there will be more students for YOU to give lessons to; to buy more shoes and fabrics. May I also call your attention to the fact that this industry is not only an "art" but a "Commercial Art," for no matter what else we consider, we can't forget that we must make money to carry on to pay the butcher, the baker, etc. Therefore business principles must be kept uppermost in mind and "Selling" is the most important function of business, truly its life blood. Accordingly there can be no other answer to all our problems except to acknowledge that the answer lies in MORE pupils, to accomplish the making of money for you in selling more lessons, we, more shoes and Dazian's and Maharam's more fabrics. Your competition is not your neighborhood fellow teacher any more than our competition is Selva, Advance, or Ben & Sally. Our competition is the hundreds of ordinary shoe stores who sell a very poor imitation of so-called dance shoes that some people are persuaded to buy. Your true competition is for the dollar being spent by parents on their children's education and diversion. Shall it be spent for dance lessons, piano, movies, skating or something else? The entire success of the automobile manufacturers was based on the fact they SOLD the automobile so well that it has become accepted as the NECESSITY instead of a luxury. Now what are YOU going to do about it? Since we must have more feet to fit we intend to do something about it. And so now you have the motive behind our interest.

"We," you and we, must do something about it; and as we see it, the best hope lies in a strong national teachers organization to accomplish a truly national effort to solve this problem. A verification of this need is the fact that only a short time ago this local organization affiliated itself with the DMA. I don't want anybody to get the impression that nothing has or is being done about the problem of "Selling Dancing." This organization has done many worthwhile things, such as making available folders, etc. Other local teachers' clubs affiliated with the DMA are doing much to help solve this problem. For example refer to the DMA Xmas Bulletin—Page 14—which details the news and activities of the various affiliated clubs and you'll read what they are doing to help stimulate interest in dancing. The Louisiana Club, Western New York State Council and others are doing many things to help "Sell Dancing."

If you will refer to THE AMERICAN DANCER MAGAZINE of January, 1941, just out—be sure to read the article "Summing Up" by Ruth Howard. This article tells the story clearly. Every teacher in the entire country should read and digest its contents. In this same issue you will find the Capezio ad on the motion picture "Ballerina" again. "Ballerina" will retain its value as a stimulant to dance interest indefinitely, for it is not a "dated" picture. It is the only picture ever made depicting and portraying a background of dancing exclusively and using as a base children in dancing school. The original letter used by the four co-sponsors in connection with its promotion varies only from the present notice you will receive on the Ballet Russe in that the signatures of the sponsors are different. The spirit is exactly the same.

To sum up I'm going to read the last paragraph of "Summing Up" from THE AMERICAN DANCER which I previously referred to: *"This is America's golden age of the dance and it is high time we all awakened to the opportunity that faces us. Let's start 1941 with the determination to make it a banner year! It will take all of us, pulling together to make any program effective, but* THE AMERICAN DANCER *has plans and is willing to lead if the rest of you will signify your willingness to march . . . and share in the pot of gold. And this doesn't mean JUST the DMA . . . or JUST the Chicago Association . . . or JUST the teachers in the Midwest or South . . . it means everybody for everybody's good! This is not the time to sit back and say 'Let George do it' or 'there'll be enough others, I won't bother' . . . it is time for action! All those who want to know where that pot of gold is, signify by writing in and saying 'I' . . . and we'll strike up the band for a HAPPY AND PROSPEROUS NEW YEAR!"* . . .

In short, I believe I have signified our willingness to help in our mutual problem, but after all we can do nothing without your cooperation. Your national DMA slogan is "Try Dancing." I propose that you adopt a teachers' slogan for the New Year . . . "Sell Dancing for 1941." Thank you.

• BROOKLYN, N. Y.—Howell's Dance School gave their Midterm Dance Revue at the Knights of Columbus Auditorium January 31.

• SCHENECTADY, N. Y.—Gertrude White Blanck, daughter of Mr. and Mrs. Edward P. White, was married to Mr. Vincent E. Gajdys February 16.

• ATLANTIC CITY, N. J.—Throughout January the Atlantic City Public Library held an exhibit, a tribute to Anna Pavlova and Fanny Elssler, loaned and arranged by Elizabeth Durell entitled *One Hundred Years of Ballet.*

• DENVILLE, N. J.—Edith D. Emmett reports that she is staging the production *Show Boat* with one hundred children in the cast at St. Mary's Auditorium in Dover, N. J.

• ATLANTIC CITY, N. J.—The Dance Section of the American Association for Health, Physical Education and Recreation is sponsoring a Dance Conference at the Atlantic City High School on April 28 through April 30. The material to be presented at the conference will be chosen with high school teaching problems in view, as well as other levels of instruction.

The newly elected officers of the Associated Dancing Teachers of New Jersey, Inc., for 1941 are as follows: Edith Scherer, of Chatham, President; Larry Decker, of Newark, Vice-President; Freda Lippel, of Newark, Secretary-Treasurer; and Ira C. Berry, Leona Turner, Joan Voorhees, Alexander Frabell, and Ruth Lezgus, members of the Board of Directors. . . . On March 2, there will be an open meeting at the Richard Studio in Newark at which Miss Ruth Eleanor Howard, publisher of THE AMERICAN DANCER MAGAZINE, will be guest speaker. All teachers of dancing teaching in New Jersey are invited to attend. Miss Rose Grossbart will be Chairman.

• ARLINGTON, Mass.—Vonn Hamilton, associate teacher of the Curry School of Dancing, appeared February 14 at a charity recital as guest artist with Harriet Hoctor, the stage and screen star. Also appearing were two pupils of the Curry School, Miss Evelyn Barrille and Priscilla Cook. . . . The Curry School announced last month the opening of a studio in the Copley-Plaza Hotel in Boston. . . . Russell Curry and his partner, Dorothy Brackett, are appearing for an extended engagement in the Sheraton Room at this hotel.

• BOSTON, Mass.—The Dancing Teachers Club of Boston, founded over a quarter of a century ago by Mrs. Lilla Viles Wyman, is sponsoring a Special Youth Ballet Matinee on February 20 at the Boston Opera House. The program will include *Cinderella, Swan Lake,* and *Aurora's Wedding.* . . . On February 19, the Dancing Teachers Club of Boston will be host to members of the Ballet at a tea at the Kathryn C. O'Gorman Studio.

• PROVIDENCE, R. I.—Larry Simonds has been chosen as Dance Director for the Providence College musical comedy again for the sixth consecutive year.

• DETROIT, Mich.—The first meeting of the year for the members of the Dancing Masters of Michigan was held on January 26, at Olga Fricker's Studio in Detroit.

• CHICAGO, Ill.—Senor Gabriel Cansino is guest teacher at the Marie Veatch Studios.

• CHICAGO, Ill.—The Chicago National Association of Dancing Masters will hold a meeting at the Congress Hotel on March 2, with Gabriel Cansino, Margaret Comerford, Virginia Zimmermann, Billie & Earl Warmolts and Peggy Lou Snyder taking part in the program.

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### CORRECTION

The name of Dorothy Babin, well known teacher of McComb, Miss. was misspelled in the February issue of THE AMERICAN DANCER. In connection with the Honor Roll picture of Mary Alice Holmes on page 25, Miss Babin was referred to as "Dorothy Bolm". We are sorry.


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# BULLETIN

## DANCING MASTERS of AMERICA, Inc.

### *by* WALTER U. SOBY

## "SWINGING"

With the "swing of the times," it rather appears that a new department is to be added, if it not already has been, to the up-to-date dancing school. It is the "swinging of batons and flags," that has taken the country by storm. The old time drum major who was capable of twirling a baton heading a band in street parades was a rarity and a novelty. His was a profession that was limited to a few. Now, we find that baton twirling is to be taken up *en masse* with large groups of high school and college girls learning the art with a title being given them of "Majorettes." Not only are the older girls trying it but younger children are being instructed how to twirl a baton as well. Dance teachers are finding that their pupils can't wait until it is time for baton practice. They are fascinated with it and they deserve to be, as it is quite an accomplishment and is not as easy to master as it seems. As in all studies it has its fundamental technique for beginners and advanced technique for the more difficult "tricks." It requires a great deal of practice. Already many concerns are advertising the sale of batons and flags—in THE AMERICAN DANCER —pointing out that they are made with "rubber heads and tips," perhaps as a precaution for nervous mothers and teachers, so that when the aspiring majorettes let the baton slip through their fingers while practicing (and it's bound to happen) the noise of the thud as it strikes the floor will at least be deadened. Perhaps with warmer weather parents will insist that their offspring practice in the back yard.

We wonder where it all started. Is "swinging" something new? No indeed. We have had swinging since time immemorial. Monkeys swinging by their tails from limb to limb—the elephant swinging his trunk for more peanuts at the circus—it even goes "to the dogs" swinging their tails at the sound of their masters voices. Mothers crooning a lullaby swinging the baby to sleep—children love the swing tied to the limb of an old apple tree, even Joe Louis is still in the limelight defending his heavyweight title swinging rights and lefts, and the dictators have the whole world swinging battle axes at their neighbors! We have our swinging in dancing and always did—in the old time dances its "swing your partners"; we have had swing music and swing bands, even our exhibition ballroom teams have been swinging high, wide and handsome for some time now, the girl partner being twirled and twirled to the "music goes around and around." They are even swinging the classics to the dismay of our artist musicians and composers.

So it looks, lest we miss the flying trapeze, that the dancing teacher is in for another scoop if this baton swinging grows in popularity. After all, it is a subject that requires study and why shouldn't dance teachers be prepared to teach it? Watch the conventions this summer—we will all be dodging the flying missiles in the ballroom, hotel lobbies and who knows, maybe the cocktail lounge. Better get yourself a baton, times are "swinging" that way.

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• CHICAGO

Wilbur E. Mooney of Chicago had the misfortune of losing his wife, Mrs. Pearl Mooney on January 2. Mrs. Mooney had been ill for over a year with acute heart trouble.

• EL PASO, TEXAS

Rueth D. Ferguson of El Paso, Texas, is now Mrs. E. C. James. Mr. and Mrs. James were married Friday, February 14 (Valentines Day). They are spending their honeymoon in Mexico City.

• FORT WAYNE, IND.

Violet Reinwald reports business is picking up in Fort Wayne and that she is very busy with revue work.

• WASHINGTON, D. C.

Leroy H. Thayer, President of the D. M. of A., has also been elected President of the Connecticut Avenue Association in Washington. The Association is composed of business men of the avenue, who hold monthly meetings. Their chief "fight" right now is to bring back the Chevy bus line that was "re-routed" last fall.

• PITTSBURGH, PA.

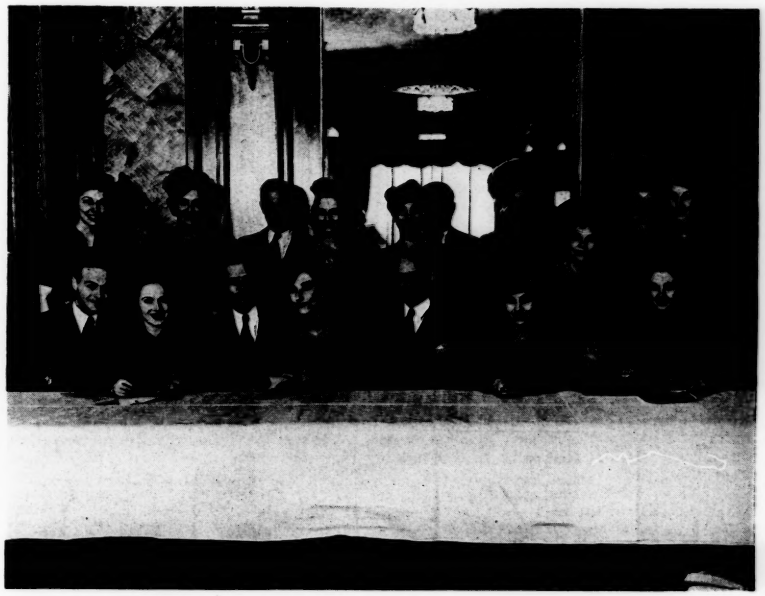
The Pittsburgh Club were obliged to cancel the January meeting due to so many of their members being ill. They held the last meeting at Barths Studio Sunday evening, February 16.

• HARTFORD, CONN.

The Connecticut Club held their February meeting at Soby's Studio February 16. Ex-President Madame Annette of New Haven taught Children's work and Janet Fabian Young of Wallingford, taught Children's dances. The usual Ballroom Forum was held. For the third consecutive meeting

(*Continued on page* 30)

*Members of the Dancing Masters of Michigan and the San Francisco Opera Ballet Company heads in Detroit, Mich. recently. Seated are the dancers: left to right*—EARL RIGGANS, JANET REED, HAROLD F. CHRISTENSEN, ZOYA LEPORSKY, WILLIAM CHRISTENSEN, RUBY ASQUITH, MADELINE DEL MOTTE (*former pupil of Hazel Benedict of Detroit*) *and* JACQUELINE MARTIN. *Standing are members of the Dancing Masters of Michigan: left to right*—HAZEL BENEDICT, JANE CARYL MUFFAT, (*Secretary*), JACK FROST, (*Treasurer*), GERTRUDE EDWARDS JORY, (*President*), SYLVIA HAMER, THEODORE J. SMITH, OLGA FRICKER, VIRGILINE SIMMONS, YVONNE GAY ALDRICH.



# DANSEUR

## THE STORY OF

## MY DANCING DAYS

*by* **JULIAN FRANCESCO**

(*Continued from last month*)

The Ballet Russe of that season was much too modern for me. It lacked the spiritual uplift so important to good ballet. Beautiful bodies jumping around from one grotesque pose to another cannot be ballet, no matter how technically perfect and controlled the execution. Meaningless machinistic movement cannot replace the great spiritual or emotional quality that may be ideally expressed through motion.

In spite of my sincere disappointment with the Russian Ballet I needed a job if I hoped to continue my existence. My damaged ankle could withstand a certain amount of strain, though my former elevation had been lost. I visited the rehearsal rooms of the Diaghilev company determined to see the Great One in person. The place was a mad scramble of busy dancers working in separate groups within such limited quarters that I wondered how each individual dancer knew to which of the many rehearsing groups he belonged. I could imagine myself gaily executing a divertissement mazurka right down the middle of the sad Petrouchka group while the piano droned out the soft melodies of the Chopiniana ensemble.

The world-famous Serge Diaghilev surrounded by his premier danseurs and other important looking persons stood at the far end of the rehearsal rooms quietly contemplating the mad activities before him.

To cross the labyrinth of leaping, gesturing and pirouetting dancers in an effort to reach Serge Diaghilev required more courage than I could foster. I waited until the great organizer left the rehearsal rooms and then spoke to him as he passed me.

"Monsieur Diaghilev?" I said bravely.

"Oui, monsieur," he replied, stopping with seeming impatience, "Qu'est que vous voudrai?"

"I am an American danseur," I stated in French, "and I'm interested in securing a place in your company."

"Speak to the Regisseur General, please," Diaghilev advised politely.

The Regisseur showed no more interest in my talents than did M. Diaghilev when I told him of my desire to join them. He did, however, invite me to return the following day for an audition after informing me that the salary paid by the Ballet Russe, if I were accepted, would be insufficient to support a dancer entirely.

After that my American friends suggested that I visit Nadja, a young American woman who had become widely known as an interpreter of Oriental dances. She had often assisted ambitious American dancers to locate themselves in Paris.

Nadja proved to be very gracious, highly cultured, and completely devoted to the art of the dance. She offered several helpful suggestions about agents to see, places to go and what not to expect in the way of success in Paris.

Not long afterward I met a middle-aged, dark complexioned individual, His Royal Highness, Don Louis de Bourbon.

An invitation to tea bearing the Royal Insignia arrived the week following. I dressed up in my best rags to attend the function in the Royal Suite of an elegant downtown hotel. During the conversation a fashionably dressed dowager who was a Princess or Duchess something-or-other said to me: "You know, my boy, that to be an artistic success an artist must first of all be a personal success."

I did not understand the importance of what she said at the time—but I do now.

"I understand that you are looking for a job," H.R.H. Don Louis de Bourbon said in perfect English.

"Yes I am, Your Highness," I said.

"I need a good secretary," H.R.H. Don Louis continued, "Would you be interested?"

"Would I?"

"You may start tomorrow morning."

My first morning's work for H.R.H. Don Louis turned out to be a visit to His Highness' tailor where he ordered a dozen or so suits for himself and a few complete outfits for his new secretary. I imagined myself working as a secretary for the rest of my life to pay for the expensive output of the Royal tailor.

My position with the Prince required writing letters when they were in English, answering the phone, detouring charitable organizations, discouraging wealthy American heiresses from seeking a title, and accompanying the Prince on shopping expeditions, to the theatre, the latest Art shows, and social functions. I learned a great deal more about international finance and intrigue than would be good for most people. H.R.H. Don Louis was thoroughly charming, excessively dynamic and genuinely human. Life became a race with time. Among other amusing idiosyncrasies H.R.H. Don Louis had a perfect horror of wasting time—and matches. He detested waiting for anyone or anything, required his car to be at the door a half-hour beforehand, and then—would lie down for an entire afternoon doing nothing with the time he had saved. He would never waste a solitary match, but a moment later he would spend forty or fifty dollars for an expensive case to hold the cheap matches he so carefully hoarded.

"I must go to Germany," H.R.H. Don Louis suddenly announced one day, "do you want to come along?"

"More than anything else I want to dance," I confessed on the trip "and as soon as I can get back into the theatre you will be looking for a new secretary."

"I understand," H.R.H. Don Louis said, "I'll help you wherever I can."

Later H.R.H. Don Louis informed me that he had arranged a meeting with H.R.H. Joachim Albrecht, Prinz von Preussen, a son of the deposed Kaiser, with a view toward securing an introduction for me to the Berlin Royal Opera, now the Berliner Staatsoper.

H.R.H. Joachim Albrecht seemed interested in my ambition to dance with the Royal Ballet, known since the World War as the Berliner Staatsoper. He presented me with a letter of introduction to the Director of the Opera.

The Staatsoper Director honored the letter with the respect due a command from a Prince of Prussia. He promptly sent me with the letter to the balletmaster, Herr Max Terpis. More as a matter of form than importance Herr Terpis requested me to return to the studio the next day for an audition. Fortified with the highest possible introduction I demonstrated my ability with the semi-classical "Jack-in-the-Box" to satisfy the formal requirements of the traditional rule requiring an examination before actual acceptance into the German Opera Ballet.

After the audition, Max Terpis told me to appear ready for class the next morning. Thus I became the first and only American dancer in the long traditional history of the ancient German Opera ever engaged to dance with the Ballet.

The rehearsal rooms occupied the entire top floor of a great downtown building, one of four such edifices required to house the activities of the Staatsoper. Original photographs of famous stars of the dance, who long ago triumphed in the Royal Ballet, lined the walls above the *barres*. . . . Ellsler, Cerito, Taglioni, Vestris, and many others belonging to a Royal line of great artists. I went through my *barre* exercises inspired by these reproductions of vanished gods and goddesses of a great and noble art.

The Modern Dance had superseded most of the technique of the ballet. Max Terpis did not know a "plie" from a "pas de chat," nor did the first dancer at the Opera, Harald Dreutzberg. Only the aged ladies who still "supered" in the productions while receiving their retirement pensions knew anything about correct ballet technique. They had watched the regretful passing of the old regime as the grotesque twisting and squirming of the Modern Dance pushed the classical ballet out of its last stronghold in Germany—the Staatsoper. All the expenditures, the beautiful and spacious buildings housing the studios, the promising young talent became devoted almost overnight to the primitive and inartistic posing of the German Modern Dance.

My years of struggle and study to achieve a degree of technique and proficiency in the execution of balletic movements counted for nothing in this modern creative group. I had to start again from the ground up—figuratively, literally and actually. I twisted, tumbled and rolled about the studio floor with the rest of the once Royal Ballet.

Intrigue flourished in the government sponsored Staatsoper. One "arrived" only through a "friend" in the offices and never because of any special ability as a dancer. As a consequence, the persons elected to high positions in the ballet were mostly ignorant of the technical dance.

Life in Berlin was exciting and pleasurable, consisting of a never ending round of parties, dinners, dances and excursions. When summer came, the members of the Staatsoper were given a six weeks' vacation with pay. It was then that Max Terpis spoke seriously about my future with the ballet.

"Next season you will very likely be doing solo parts," he said, "but you know enough now about our politics to advance yourself with certain persons in the offices who can be useful to you. Herr Baldkopf has taken an interest in your work. Go down and pay him your respects. Someday you may need his protection. He is very influential."

I promised Herr Terpis that I would attend to the little matter of "protection" at an early date. I never did. I could not bring myself to the point where I would depend upon a "pull" to achieve success. If I had the necessary talent for eventual success I felt certain that with hard practice this success would be my reward.

(*Continued next month*)

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by ARTHUR MURRAY

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## DANCE EVENTS REVIEWED

(*Continued from page* 15)

face which was effective only when its wearer was facing front. The saving grace was Miss Graham's dramatic presence, and the sincere feeling in the performances by Merce Cunningham, who has splendid elevation, and Erick Hawkins whose dancing fastly grows more pliant. Both young men are earnest in their endeavors and have individuality. And both are of unusual stature and strength which makes Miss Graham seem positively tiny, with many good effects achieved thereby.

*Letter to the World,* inspired by the poetry of Emily Dickinson, utilized the spoken word which is, of course, always an aid both to understanding and to a fuller dramatic quality. Though the well balanced dance design and expressive action, smooth and in flowing continuity, would have held interest just by itself, I am certain, that is—and it must be said at once—if it were about half as long. But Miss Graham has created many episodes and moods of poetic and dreamlike quality that match the beauty of the spoken lines which are all from Emily Dickinson's poems and masterfully chosen. While it would have made a good subject for dramatization for any one, it was notably suited to Miss Graham's dramatic intensity. And it was inspired use of the material to base the scene "in the shadow world of her (Emily Dickinson) imagination as set forth in her poems . . . on the legend rather than the facts of her life." Somehow all the characters Miss Graham portrays in her compositions become perfectly suited to her. This is either her intelligent selection and skillful use of material or it might be because of the enormous power of her dynamic personality.

Fine performances were given by all the assisting dancers, especially by Jean Erdman, who does a highly admirable job of reading the lines while moving in and out of the scene in beautifully lyric fashion. Also deserving mention are Sophie Maslow, Ethel Butler, Jane Dudley, Frieda Flier and Elizabeth Halpern.

There is much more to the work than could possibly be taken in all at once. I am eager for a second viewing. Maybe, then, some of the few too mysterious bits (like re-arranging of the little bench used in the scene) will either take on design or meaning or will have disappeared from the work, which, with cutting, must rank as one of Miss Graham's very best.

The last work on the program, *Every Soul Is a Circus,* remains just as subtly hilarious and marvelously wrought as it seemed last year. Its many good points are not the result of haphazard arrangement but of most minute attention to the most minute details. Paul Nordoff's music must not be overlooked. It rates special praise for its brilliant aid in pointing up said details.

Miss Graham's whole performance enlists other aid from costumes by Edythe Gilford, stage collaboration by Arch Lauterer, and musical director and composer, Louis Horst. A larger theatre would seem to be indicated as there were hundreds of standees.

•

## CHICAGO
*by* ALEXIS DOLINOFF

BALLET RUSSE DE MONTE CARLO, *Auditorium Theatre, Chicago, Illinois, December 25 to January 5.*

After the season of the Original Ballet Russe, and then of the Ballet Theatre, it was gratifying to see the public turn out for still another ballet, the Ballet Russe de Monte Carlo, with such enthusiasm.

I find *Poker Game,* with choreography by George Balanchine, and music by Igor Stravinsky, a completely unimpressive ballet. Its only purpose seems to be that of bewildering the public and of defying the dancers.

*The Nutcracker,* with choreography by Petipa, revived by Mme. A. Fedorova, and music by Tschaikowsky, is a nice ballet. Perhaps a little long, as there are repetitions in the second and third scenes. The first scene, completely devoted to pantomime, could be improved. The third scene is a series of interesting *divertissements.*

*Capriccio Espagnol,* choreography by Leonide Massine, in collaboration with Argentinita, and music by Rimsky-Korsakoff, is a ballet without a story and with much traditional Spanish dancing. Some of it is very effective, and the ballet reaches a colorful climax at the end.

*Serenade,* with choreography by George Balanchine, to music by Tschaikowsky, is another ballet which has little to say, although parts are interesting and the music good. Unfortunately, the costumes would make even the prettiest girls look ugly.

*Baiser de la Fée,* with choreography by George Balanchine, to music by Igor Stravinsky, inspired by the music of Tschaikowsky, is a wonderful vehicle for a display of dancing and acting ability by the principal dancers and the corps de ballet alike. Somehow, Mr. Balanchine did not utilize the opportunity that the ballet afforded to the fullest extent. Generally, I do not like comparing works or artists, but this presentation recalled to my mind the superior choreography of *Baiser de la Fée* when it was created by Stravinsky and Nijinsky for Ida Rubenstein at the Paris Opera in 1928.

(*Continued on page* 28)

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# NEW DANCE RECORDS

**selected by WILLARD HALL**

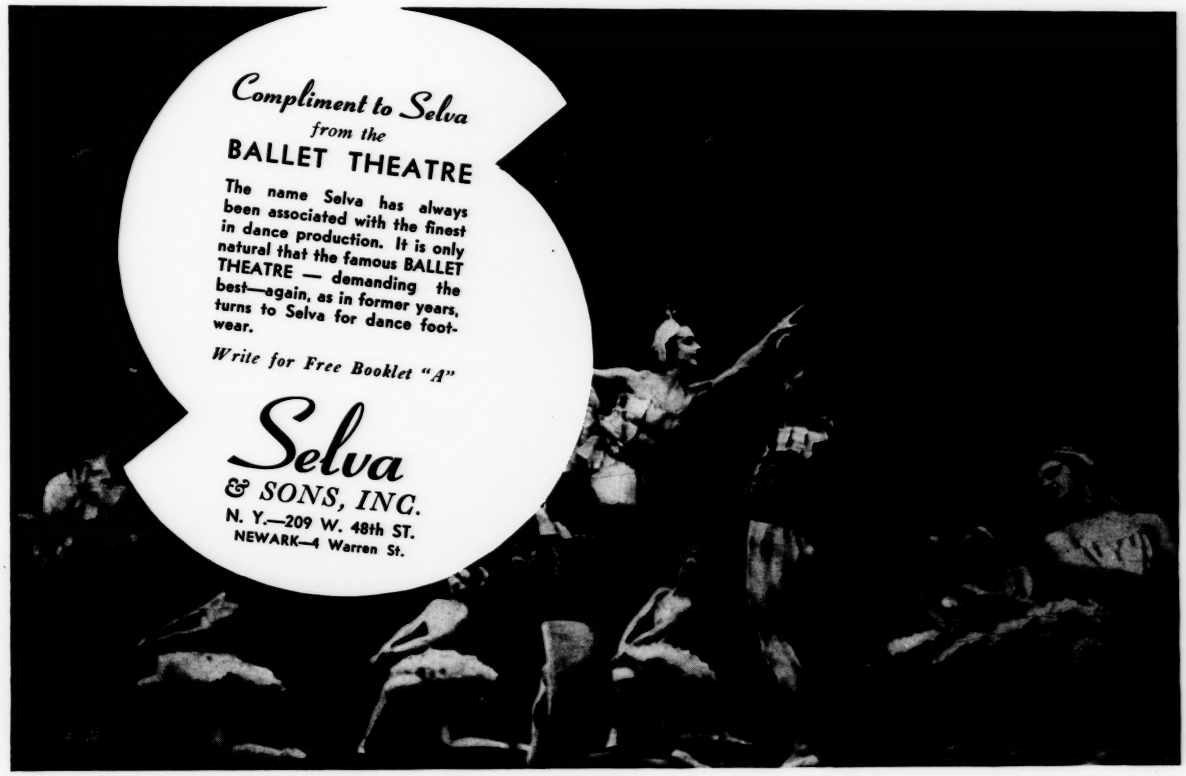
NOTE: These records have been carefully selected for teaching purposes. Mr. Hall, who is an authority on ballroom dancing and author of the new book *Bibliography of Social Dancing,* notes the recognized speed in measures for each recording.

## COLUMBIA DANCE RECORDS
## JANUARY 1941

| Speed in Measures | Record and Title | Orchestra |
|---|---|---|
| 26 | *OK 5988, Love Tales | Claude Thornhill |
| 27 | *OK 5976, Little Sleepy Head | Lawrence Welk |
| 27 | *Col 35913, Let's Dream This One Out | Eddy Duchin |
| 28 | *Col 35903, You Walk By | Eddy Duchin |
| 28 | *Col 35913, Little Sleepy Head | Eddy Duchin |
| 29 | *OK 5973, You Walk By | Tommy Tucker |
| 30 | *Col 35903, Here's My Heart | Eddy Duchin |
| 30–56 | *Col 35904, A Pretty Girl Milking Her Cow | H. Heidt |
| 32 | OK 5962, Melody | Dick Jurgens |
| 33 | *Col 35904, Because of You | Horace Heidt |
| 33 | Col 35917, Number Ten Lullaby Lane | Eddie Duchin |
| 33 | OK 5986, Sunset at Sea | Frankie Masters |
| 35 | *Col 35914, You're Breaking My Heart All Over Again | Orrin Tucker |
| 35 | *Col 35914, You Didn't Steal That Kiss | Orrin Tucker and Bonnie Baker |
| 38 | *OK 5965, Peg O' My Heart | Tiny Hill |
| 46 | *Col 35920, Milumbu | John Kirby |
| 46 | Col 35870, You Say the Sweetest Things | Kay Kyser |
| 46 | OK 5974, The Light Fantastic | Frankie Masters |
| 50 | Col 35918, Dark Eyes | Horace Heidt |
| 52 | *Col 35920, Can't We Be Friends | John Kirby |
| 54 | *OK 5979, The Girl With the Light Blue Hair | Adrian Rollini Trio |
| 54 | *OK 5973, Walkin' Through Mockin' Bird Lane | Tommy Tucker |
| | *OK 5979, Isle of Capri | Adrian Rollini Trio |

| Speed in Measures | Record and Title | Orchestra |
|---|---|---|
| | **WALTZ** | |
| 37 | *OK 05941, Waltz Time Melody | Louise Massey |
| 39 | *OK 5976, Sweet and Low | Lawrence Welk |
| 46 | *OK 5988, Alt Wien | Claude Thornhill |
| 48 | *Col 12204F, Meadowlark | Zelina Bros. |
| 50 | *Col 277F, Skrivanek (Meadowlark) | Hudba Bratri Zelinu |
| 60 | *OK 5965, Tales From the Vienna Woods | Tiny Hill |
| | **POLKA** | |
| 56 | *OK 05941, Biarritz | Louise Massey |
| 60 | *Col 12201F, Venetian Melody | Globe Trotters |
| 63 | *Col 12201F, Honeymoon | Globe Trotters |
| 66 | *Col 18691F, Sonia | Henry Orzeckowski |
| 66 | *Col 12204F, Chimney Sweep | Zelina Bros. |
| 68 | *Col 277F, Kominicek (Chimney Sweep) | Hudba Bratri Zelinu |
| 69 | *Col 12203F, Hill-Billy | Juke Box Serenaders |
| 69 | *Col 12203F, On the Green Meadow | Juke Box Serenaders |
| 69 | *Col 18690F, Hej: Zachuczaly Gary | Edmund Terlikowski |
| 69 | *Col 18690F, Na Zielonej Lace | Edmund Terlikowski |
| 70 | *Col 18691F, Edga | Henry Orzeckowski |
| 74 | *Col 35872, Echale Cinco Al Piano | Xavier Cugat |
| | **SON** | |
| 32 | *Col 35872, Cuatro Vidas | Xavier Cugat |
| | **TANGO** | |
| 29 | *Col 35908, Madame, You're Lovely | Mantovani |
| 30 | *Col 35908, Spider of the Night | Mantovani |
| 31 | Col 15065F, Bimba Perche Non Torni | Carlo Buti-Ferruzzi |
| | **CONGA** | |
| 72 | *Col 35902, Cuba Libre | Xavier Cugat |
| 74 | *Col 35902, Swing Conga | Xavier Cugat |

* Both sides of this record are listed for dancing.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*A Scene from BALLET THEATRE'S production of "SWAN LAKE".*

## DANCE EVENTS REVIEWED

*(Continued from page 26)*

*Gaité Parisienne,* with choreography by Leonide Massine, and music by Jacques Offenbach, continues to delight one with its scintillating charm and gaiety. It seems to improve with each performance, and loses none of its fascination through repetition.

*Les Sylphides,* with choreography created by Michel Fokine, to music by Chopin, is ever a beautiful ballet and was performed well by this company in true classical form tradition. The corps de ballet might have been a little more precise in its execution.

*Scheherazade,* with choreography by Michel Fokine, and music by Rimsky-Korsakoff, is chiefly interesting for its music; and, of course, the magnificent scenery and costumes by Leon Bakst. It was beautifully presented by the entire cast.

*Vienna 1814,* with choreography by Leonide Massine, and music by Carl Maria von Weber, has an interesting plot, and beautifully designed costumes and scenery in fascinating Empire Period by Stewart Chaney. It begins splendidly and holds you fascinated by several cleverly conceived numbers, but the end is somewhat confused and perplexing. The dance of the Secretaries and Debutantes is perfectly delightful.

*The New Yorker,* with choreography by Leonide Massine, and music by George Gershwin, is the most interesting attempt I have seen in this particular style of Jazz and Swing.

*Afternoon of a Faun,* choreography of Nijinsky, to music by Claude Debussy, is beautifully done by this company and, as always, is restful and lovely to watch.

*Swan Lake,* with choreography by Petipa, and music by Tschaikowsky, was presented with great precision in execution on the part of the dancers, against a background inspired by mysticism and poetry.

*Petruchka,* the choreography by Michel Fokine, and music by Igor Stravinsky, will probably be well liked by the public, especially for its variety of character, dolls who have souls and who suffer by the ignorance of the mob on the stage who are in a festive spirit.

*Fantastic Doll Shop,* the choreography by Leonide Massine, to music by Giacomo Rossine, is one of the most successful earlier works of Massine. It is made up of much interesting pantomime, and affords an excellent opportunity for individual and ensemble work.

Alexandra Danilova, in my opinion, is the most artistic dancer of the present times. She possesses charm and fine quality of feeling in all the roles she interprets. As a Bride in *Baiser de la Fée,* she not only dances superbly, but feels the role so deeply that one experiences her emotions with her. She dances in *Vienna 1814* with beautiful dignity. In *Gaité Parisienne,* as the Glove Seller, she is delightful. Her Can-Can with Massine in *Fantastic Doll Shop* is excellent. And her interpretation of Spanish dancing in *Capriccio Espagnol* is another splendid achievement to her credit.

Mia Slavenska is a strong technical dancer, vigorous in her approach. In *Swan Lake* she is precise. In *Baiser de la Fée* she is alluring. In *Capriccio Espagnol* she is vivacious. In *Serenade* she is dramatic. The only criticism is her Russian dance in *Vienna 1814.* It doesn't come up to her standard. But that, I am sure, is the cause of faulty choreography.

Alicia Markova is in possession of a splendid classic style. She is equally good in *Les Sylphides, Swan Lake,* and *Petrouchka,* but she is at her best in *The Nutcracker.* However, I find she has no inward warmth, and all her gestures are superficial imitations of Pavlova.

Nathalie Krassovka is another talented young ballerina of this company who possesses good technique and who has a beautiful face, but she dances all her roles in the same style with the same expressions.

Tatiana Chamie, a veteran of long experience, is absolutely superb in *The New Yorker* as Hokinson Lady.

Jeanette Lauret makes a splendid *Scheherazade,* is good as La Lione in *Gaité Parisienne,* and portrays an attractive Nymph in *Afternoon of a Faun.*

Tatiana Grantzena as the Flower Girl in *Gaité Parisienne* is very much suited to the role; Eleano Marra also was good in the same part on another occasion; and Lubov Roudenko is remarkable with her turns in the Can-Can of this ballet. In *The New Yorker,* Roselle Hightower as one of the guests in the second scene with Massine had the opportunity to show off her talent.

Sonia Woicikowska was extremely good as Small Fry with Gibson in *The New Yorker,* but in *Les Sylphides* she is much too sharp.

Leonide Massine always holds the stage whenever he appears. His Spanish dancing, of course, is above criticism. For his Can-Can in *The Fantastic Doll Shop* he is famous. In *Gaité Parisienne,* as the Peruvian, he is absolutely fascinating. In *The New Yorker,* as Timid Man, he is extremely funny. And, of course, his interpretation as *Petrouchka* is full of artistry.

Igor Youskevitch is a splendid cavalier and supports the ballerinas he is dancing with with assured dignity. His masculine quality as a dancer makes it extremely pleasant to watch. In short, he is a good classic dancer.

Andre Eglevsky has remarkable facility for *pirouettes* and catlike softness to his jumps. He is equally good as Bridegroom in *Baiser de la Fée,* as Blackmoor in *Petrouchka,* and as The Slave in *Scheherazade.* Unfortunately, at times his movements are a little too soft.

Frederic Franklin is remarkable for his character dancing. The Russian in *The Nutcracker* for which he received a great ovation; The Slave in *Scheherazade;* the Gossip Columnist in *The New Yorker;* and the Baron in the waltz with Mme. Danilova in *Gaité Parisienne,* are all splendid. At times, however, his dancing is from the waist down only; from the waist up he is rigid.

Roland Guerard is a splendid classic dancer. He is excellent as a Snob in *Fantastic Doll Shop* and his variation as the Prince's Friend is remarkably well danced in *Swan Lake.*

George Zorich is the best I have seen as the Faun in *The Afternoon of a Faun,* and the role he is given as Eustice Tilley in *The New Yorker* suits him perfectly. His dancing is unusually effective and stylish.

Other male dancers of the company who must be mentioned for their good dancing and personality are: Thomas Armour; Marc Platoff (*Vienna 1814, Gaité Parisienne,* and *The New Yorker*); *Chris Volkoff* (particularly in *Vienna 1814*); a young boy, Ian Gibson; and last, but not least, Jean Yazvinsky as The Dowager in *The New Yorker* in which he plays a great deal of comedy, especially in the *Rhumba* with Vladimir Kostenko who takes the part of The Colonel.


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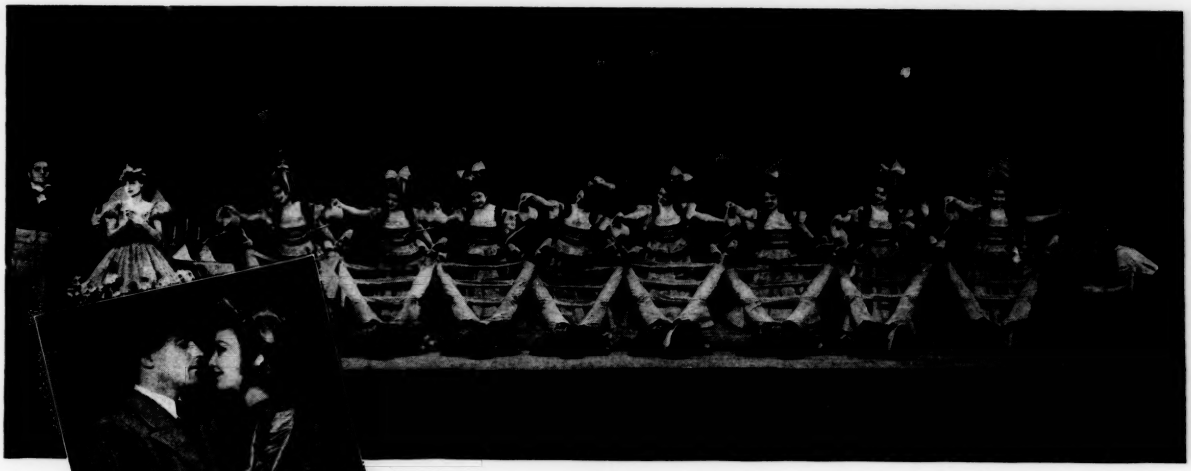

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## D.M.A. BULLETIN

(*Continued from page 23*)

Baton Swinging was again included with Florence M. Greenland of Hartford and Allen Lavine participating in the instruction.

• SOUTH TEXAS ASSOCIATION

The Annual Convention of the South Texas Association will be held at the Rice Hotel, Houston, Saturday and Sunday, March 1 and 2. The faculty will include Paul Mathis, N. Y., Modern Ballet—Edna Lucille Baum, Chicago, Children's dances and Character work—Camille Long of Austin, Texas, Acrobatic and Adagio.

The January meeting was held at the home of Emmamae Horn, Houston. All 1940 officers were re-elected for another year. They include President Emmamae Horn, 1st Vice President Dorothy Weikerth, 2nd Vice President Florence Coleman, Secretary-Treasurer Isabel McKenna. Directors—Miriam Widman, 2 years; Vida Godwin, 2 years; Laura Dorman, 1 year; Ann Sproule, 1 year. Parliamentarian, Judith Sproule.

• MIAMI, FLA.

Ed. and Alice Henderson are in Miami, Fla. They will return to Milwaukee April 1.

• HOLLYWOOD, FLA.

Lillian Joyce Wasson of Detroit, Mich., is also spending a month or two in Florida.

• CINCINNATI

James Kinsella of Cincinnati reports that the teachers of his city have finally succeeded in having the dance ordinance repealed. They have been fighting the case for seven years. When they secured an injunction against the city the license fee was $50.00 per year. This was later reduced to $25.00 per year, then to $10.00. But the teachers refused to pay it as long the Recreation Committee, Park Board and all educational institutions other than dancing schools were exempt. The exempt agencies have been charging for dancing lessons in direct competition to dancing teachers and have been making a nice profit on their activities. The Cincinnati teachers are going to try and force the Recreation Commission to give their lessons free of charge. Mr. Kinsella would like to know if dancing teachers in other cities have had the same experience as the Cincinnati teachers have had. If so, write to James Kinsella, 2625 Gilbert Avenue, Cincinnati, Ohio.

• CLEVELAND AND OHIO ASSOCIATION

The Cleveland and Ohio Dancing Teachers Association met in Hotel Statler, Cleveland, Ohio, Sunday, January 26 for a full day convention. Jose Castro of Chicago, Ill., and William A. Cassidy of Salem, Ohio, were guest teachers.

After a day of hard work all enjoyed a banquet in the Cuban Terrace Room dancing Congas, Tangos, and Rumbas to a Cuban orchestra, and seeing a very fine Cuban floor show. The host and hostess, Mr. and Mrs. Lloyd C. Foster, assisted by Pansy Grace Rocklin and Carol Verne, presented a few mixers and stunts to add to the pleasure of the members.

The President, Marie E. Miller, said that she felt all had a profitable day which ended with a lot of fun.

Cleveland was selected as the meeting place for September, 1941. LaRue C. Hope was re-elected as delegate to the D. M. of A., and Marie E. Miller is the alternate.

• NATIONAL CAPITOL DANCE ASSOCIATION

Miss Florence Cowanova of Philadelphia taught Ballet and Tap, and Alberto Galo, Latin American Dances at the January 16 meeting of the National Capitol Dance Association, held at President Thayer's Studio. After the meeting, members and their friends were dinner guests of Mr. and Mrs. Leroy H. Thayer at the Iron Gate Inn. The 1941 officers were installed as follows:

President, Julia Mildred Harper, Richmond, Va.; 1st Vice President, Calvin Meyers, Washington, D. C.; 2nd Vice President, Adelaide Courtney; Secretary-Treasurer, Ella L. Banks, Baltimore, Md.; 3 Year Director, Hazel Richards, Washington, D. C.; 2 Year Director, John L. Hargrove, Jr., Washington, D. C.; 1 Year Director, Mary Callaway, Alexandria, Va.

• MELROSE HEIGHTS, MASS.

Through the efforts of Mrs. Christine MacAnanny, Mrs. Lilla Viles Wyman, and Miss Hazel Boone, Secretary of the Boston Club, who were members of a large committee, a benefit performance was given for the Melrose Humane Society at the Malden Auditorium, Melrose, on Friday evening, February 14. Miss Harriet Hocter, famous dancer, was guest artist for the evening and gave a remarkable performance. Miss Hocter was assisted by the Melrose Orchestra Association under the leadership of George Brown.


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## GIVE THEM TWIRLING

(*Continued from page* 10)

of this exercise is the key to the fundamentals of all twirling.

Next in order is an under arm twirl. Hold the baton at the point of balance with the ball up. On "count 1" swing the ball down toward the floor, on "count 2" still holding the baton between the thumb and the forefinger twirl the ball with a slight wrist motion up under the arm (between the body and the upper arm). Repeat this exercise until considerable speed is attained and the pupil is able to perform this same exercise directly in front of the body and also overhead. Diligent practice of course improves the twirling and in the execution of all tricks, the baton seems to revolve faster than it actually does.

The Figure Eight exercise is fairly easy after the foregoing has been mastered. Hold the baton at the center point with the ball up. The ball leads across the body with a downward motion and on the upward swing —similar to a half circle—the palm of the hand then turns upward and the ball swings down and up on the outside of the body. This trick has four counts, on count 1 the ball is down, on count 2 the ball has circled up, on count 3 the ball has twirled down, on count 4 the figure is complete with the ball on top. As the pupil increases speed the count is changed to 1 — 2, and then again to a 1 and 2.

The Figure Eight goes very nicely with a buck time step, and instead of using a time step break, a silent baton trick of the same number of counts can be substituted and is very effective.

From this point in teaching the pupil advances to finger twirling, spinning, passing and throwing, all of which need concentrated practice each day. It is highly desirable to master all tricks with both hands.

For the beginner we practice with 4/4 rhythm taking each figure by count and as the speed of the pupil increases, regular 6/8 rhythm is then used for most routines. Some rudiments require three counts, some two, some five and so on.

If your enrollment of boys needs to be increased, simply advertise that you are teaching baton twirling and tapping and you will more than likely notice an immediate new interest from boys previously not interested in tap dancing. Many of my pupils have qualified for the local American Legion Drum Corps, High School and College bands.

The dancing teacher will find it well worth while to depart from the conventional and recognize the expediency of introducing the more modern trend of baton twirling to her class work. The field of baton twirling is far from static and much remains that can be developed by the dancing teacher.

## JOY AND THE DANCE

(*Continued from page* 11)

The master of the art realizes that the most stirring, moving or convincing composition, however idealized, partakes to the greatest extent of *all* the component parts of the dance. He also knows that of all the arts, this one makes use most fully of the ingredients "form, color, sound and movement." Having discovered this he capitalizes his knowledge by choosing colorful mediums, with sane, plausible routine, and uses appropriate, well-written music. Into this framework he pours what genius of movement he may possess. There he has, respectively, color, form, sound and movement, which together act toward the interpretative masterpiece, according to the predetermined blend of quality or quantity as regards each ingredient.

But the picture is still incomplete without some subject or motivation, which determines that "blend." The astute artist will appreciate the fact that the most powerful form of each element is that of brightness or joy. Of color, the most convincing mediums are bright ones. The music is more plausible when it clings to the plastic lightness of the ballet, and the forms or routines are, or should be, directly dependent upon the character of the music, and vice versa. The closer the relationship between sound and form, the more rational, coherent and, finally, compelling the composition becomes.

The artist who attempts, then, an interpretation of sorrow, dejection, fear, hatred or similar emotions, deliberately throws away one or more of his precious elemental chemicals, and must depend upon what is left to convey his message. His colors lose their lustre, if they are in keeping; the music becomes sombre; the vital form—the very essence of the dance—dwindles to the vanishing point, and poor Movement is left stark upon the stage to stumble and stagger between the pitfalls of Futility and Vagueness. Only the very greatest and most inspired masters can wring beauty from such a setting, and if their success is analyzed it will be found to consist in a tremendous, transcendent exaggeration of the only remaining elements, whichever they are, or in the ingenious addition of extra ingredients, such as various odors, offstage oratory, special scenic effects, powerful supporting casts which supply the "lost" forms, and the like.

The moral therefore is: that, since genius can bring beauty from chaos, if you are of the elect, do likewise; but if your reputation is still unmade, if the further extensions of your power are yet untried, if every number on your program must *prove itself* to a small, amateur audience in which there is no professional critic capable of telling the public what it was all about after the performance, or if your technique reaches not to the utter perfection of the virtuoso, then weave your spell with the threads of simpler virtues and captivate with the sure beauty of joy's derivative loveliness. After all, the use of the most *fitting* medium in relation to the innate character of the Dance is the ultimate technique.

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## BEYOND THE HORIZON

(*Continued from page 9*)

denunciation. Definite characters act out in movement, the story of a lynching. Each dancer moves to convey the intense emotional feeling of fanatics submitting to an unreasonable hate. The movements in themselves are so strong and accurate in emotional projection, that no words are needed to convey the socially significant thought of the injurious effect that a lynching has on the people who take part in it as well as the plight of the one being lynched.

If modern dance can say so much on its own, it is easy to appreciate the magnitude of its support in a large theatrical production.

Charles Weidman is an extremely versatile choreographer and he is famous for his humor and satire. In addition he encourages every member of his group to become choreographers. This is a generous move which only the great can afford to take.

Such a creative stimulus from the leaders of the modern dance will extract the finest beauty from the growing artists of this country.

The young choreographers, of Charles Weidman's group, are taught that they must have a good theme to begin with. Around this theme their imaginations are developed. They experiment with interesting rhythms and contrasting movements. A sense of stage space grows and thev learn to fill the frame of the stage with balanced groupings laid out in a plan to prevent the spectators' eyes from jumping around in an effort to follow too widely spread action.

Clarity in the forms is essential. There are five fundamental forms, the first of which is A B A. People familiar with the construction of music or poetry know that A is one idea and B is a related but a different idea. The final A would be a return to the original theme.

The second form is A repetitious. The third is A B recurring and the fourth is A B C D E F G—an unfolding theme which goes on and on without ever returning. The fifth is a broken form which necessitates the composing of the music (if any is required) to follow the composition of the dance.

As an example of the broken form, Mr. Weidman explained that he once used a theme which had an 11/8 measure done four times. This was followed by a slower 6/8 measure done once. Each of these units was repeated in the A B recurring order, but not in the A B recurring pattern that is based on music. Broken form is modern, refreshing, and leads into more interesting possibilities in the use of new form in choreography.

One essential difference between dance composition and music composition, is that the ear will stand repetition of the same music, but the eye will not stand repetition of the same movement. Each time one returns to the A, he must make a new variation of the original theme. The same is true of the B theme.

Style is important in choreography. Mr. Weidman has frequently said, that the quality or period in which the dance is set must be kept throughout the entire composition in order to have the dance convey its meanings correctly. Variations, however interesting they may be in themselves, are of no use in a dance if they disturb the quality or alter the period. An Oriental movement or one suggestive of a folk dance has no place in a composition of a serious and socially significant theme.

The personal style of the choreographer often effects the productions. For instance, the personal style of Doris Humphrey is lyrical and that of Charles Weidman is emotional. Doris Humphrey in her lyrical manner, has a wide range of creative capacity from the delicate to the heroic. Charles Weidman, with his emotional style of expression, extends his choreographic works from the serious to the satirical or light theatrical.

People, who enjoy Mr. Weidman's humorous and satirical dances, may try to pigeonhole him and limit his category to that of a comedian. But when they have seen "Lynch-Town" and his other dances in the serious vein, they can understand that his creative moods follow a natural law of balance. After he has completed a satirical composition, he may swing back to a serious idea and work it out in the abstract form rather than the dramatic form.

Charles Weidman's talent for humorous pantomime has attracted theatrical producers to him, with the result following that he became choreographer for many Broadway revues.

But Mr. Weidman feels a deep love for the art theatres and hopes that they will use more dancing to round out their productions.

A start has been made in this direction already. For instance, the Theatre Guild used dances in the dream scene when they produced *School for Husbands*—a Moliere play. Dancing lends itself very naturally to the fantasy of a dream. Also *Lysistrata* was very effectively produced with a Bacchanale ballet.

Even the opera has used the modern dance. The *Iphigenia in Aulis*—a Gluck opera, which was produced in Philadelphia with the Philadelphia Symphony and Opera Company—used Weidman-Humphrey work for the ballets. There was a warrior ballet, a slave ballet, a bacchanale, entrance of maidens, a Gavotte (danced in duet by Doris Humphrey and Charles Weidman) and other dances—all of which, although modern, were created in the styles necessary for each scene.

Charles Weidman's present solution to the dance and theatre problem is the weekly concert programs which he puts on with his company every Saturday and Sunday evening at the Humphrey-Weidman Theatre on 16th Street, New York. The repertory of all their theatrical and concert ballets has been revived and new works are being created. Young choreographers, in that happy bee-hive of creative energy, are given an opportunity to present their works. Lights, costumes, bits of poetry, stage sets and music are growing with the growth of the dance in this little theatre.


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